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ABSTRACT

The guide presents information on a creative writing course for verbally gifted senior high school students. Part I of the course consists of general exploration activities on literary forms: the journal, the poem, the short story, and a student selection from among such types as one-act plays, essays or by-lined articles, editorials, and TV (or radio) scripts. Study units for Part I are charted in terms of content outline, objectives, strategies and activities, and resources. Part II of the course involves student specialization on a long-term project. The course incorporates J. Renzulli's Enrichment Triad Model. Grading considerations are reviewed, and the importance of quality in writing is stressed. Extensive appendixes include a creative writing attitude survey, interest inventories, and guidelines for writing poetry and analyzing short stories. This document is part of a collection of materials from the Iowa Education Agency 7 Teacher Center project. (CL)

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CREATIVE WRITING FOR THE VERBALLY GIFTED: SENIOR HIGH

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TEACHER BACKGROUND MATERIALS

FOR "CREATIVE WRITING"

Definitions

In 1971, when the U. S. Commissioner of Education responded to Congressional inquiry, less than four percent of America's talented and gifted (T.A.G.) students were receiving suitable educational opportunities and services (Lyon, 1976). More recently, declining enrollment and economic retrenchment have increased constraints on low-enrollment or enrichment senior high courses; today, writing instruction for the verbally gifted student represents a striking omission in many Iowa high school curriculums. Yet the new Iowa law mandates educational services meeting the needs of every child, including the "gifted". The U. S. Commissioner of Education defines gifted children as students "who by virtue of outstanding abilities are capable of high performance... (and) who require differentiated educational programs..." (italics added).

Identification

Current T.A.G. literature recommends a multiple-criteria approach to identification and selection of the "outstanding abilities" possessed by gifted students. For "Creative Writing" five criteria have been chosen:

I. Intellectual: general intellectual ability superior to other students. Sample instruments: an IQ score of 125 to 130, or higher; an ITBS score of 95 per cent, or higher. The matter of IQ scores as identification instruments should be handled with care, for the question has been heavily debated in the literature of giftedness. The older position argues at one extreme that IQ scores provide the most reliable instrument for identifying most or all gifted students. For example, in The Identification of the Gifted and Talented, Martinson offers the Stanford-Binet as "The best identification instrument currently available" for T.A.G. students in spite of criticism that the S-B is "heavily loaded with verbal factors":

> Verbal ability is crucial in the thinking process, in ability to solve problems, and...verbal ability itself is not unidimensional...abilities do not appear in isolation; people who perform well on tests such as the Stanford-Binet also tend to have many other abilities and talents that do not lend themselves as readily to measurement in a testing situation.
>
> (Martinson, 1974)

At the other extreme in the IQ score debate stands research at the Universities of Chicago and Minnesota which indicates that IQ tests will identify only 30 percent of those who have scored in the top one-fifth on creative test batteries (Parnes and Harding, 1962).

Whatever the merits of IQ tests as regards selection for other types of giftedness programs, it is clear that teachers should note the value of the Stanford-Binet in identifying at least one type of verbal ability in a course designed for the verbally gifted. But the designer of this course emphasizes that "Creative Writing" calls upon interests and verbal abilities not heavily weighted in the S-B: the S-B focuses on abstract vocabulary, conceptual and analytical processes, logical relationships, and so on; "Creative Writing" calls for concrete and metaphoric language processes, analogical reasoning, imaginative synthesis, divergent and personal problem-solving approaches, and so on. Thus current intelligence tests are, by themselves, insufficient for identifying students for the "Creative Writing" course.

II. Academic: demonstrated achievement in school (B+ minimum average in courses relying heavily on writing skills) and/or scores on learning instrument such as Renzulli I. Note: "Creative Writing" is not designed to remediate grammatical syntactic or other writing skills difficulties - a need often encountered in general enrollment creative writing courses.

III. Creative Thinking: instruments such as the Renzulli III (Creativity Characteristics) and the Torrance Creativity Test may be used in conjunction with faculty nomination.

IV. Productivity in the field: students with demonstrated ability in creative writing should be given special consideration. Such work may have been produced as an outgrowth of previous coursework or as a product of the student's own interest and initiative.

V. Motivation-interest: faculty nomination or student consultation with course instructor should be used to locate students who are actively interested in writing creatively and who are willing to participate in the hard work that effective expression and organization, as well as revision, demand. The Renzulli II is available as an instrument identifying motivational factor. To some degree criteria II and IV attempt to measure this same quality. It is isolated here because of its extreme importance: perhaps the most distinctive trait of creative persons is their "high level of task commitment or intrinsic motivation to perform in a particular area" (Renzulli, 1977).

Of course, all five criteria need not be met by each student. An individual teacher could seek students meeting, perhaps, three of the five criteria; or, each criterion could be weighted in terms of needs and abilities of a school's student body and the objectives of the "Creative Writing" course.

Basic Concepts

"Creative Writing" is a course designed to meet the needs and develop the characteristics of the gifted pupil. Providing Programs for the Gifted and Talented offers a typical list of such characteristics (abbreviated here):

* Advanced achievement
* Advanced general language skills
* Multiple, specialized, unique interests
* Intense long-range concentration on a topic of interest
* Pleasure in learning
* Curiosity
* Independence in learning
* Interest in the application of concepts
* Independence
* Idealism

(Kaplan, 1974)

Out of these characteristics of giftness flows a curriculum with special characteristics:

* Need for freedom to learn apart from usual curriculum
* Specialization for indeterminate period
* Interesting activities not seen as "work"
* Individual pursuits which may produce more satisfaction than a committee based task
* Anticipated schedules may need alteration for student needs
* Teacher as facilitator of access to needed learning opportunities; contacts spaced and used for challenge rather than direct supervision

(Kaplan, 1974)

Such characteristics have determined the structure and basic assumptions of "Creative Writing". The students are encouraged to follow their own interests, develop their unique abilities, and find their own standards and forms of communication. But the designer of this course has not forgotten that the gifted, too, and especially the young gifted, are subject to the human condition: unconsciousness of the forms in which abilities can flower, a willingness to follow one pleasing fact until the new is presented, ignorance of a cultural and literary past that provides searchlights to the future.

Consequently, "Creative Writing" seeks a middle ground between the extremes of a rigid, traditional school curriculum and a recent tendency to let students write anything, in any amount of time, without any concern for standards of quality and traditional poetic forms.

Syllabus Outline and Time Scheme

Part I General exploration activities: the form of creative experience
- A. (one week) introduction.
- B. (one week) the journal.
- C. (two weeks) the poem.
- D. (three weeks) the short story.
- E. (two weeks) a student-selected form: the one-act play; the essay or by-lined article; the editorial (small group); advertising; the T.V. script; others (see Appendix F).

Part II The Process and product of creative activity: making it real (9 weeks)
- A. Student specialization(s) on a long-term project
- B. Publishing

Syllabus Rationale

The syllabus for "Creative Writing" adapts the basic concepts of Renzulli's Enrichment Triad Model to this course: unique situation. Part I of the syllabus provides both Type I and Type II Renzulli enrichment experiences, that is, it puts the student in contact with "kinds of topics or areas of study" (Renzulli's Type I) and it encourages student development of "processes or operations...that enable him or her to deal more effectively with content" (Renzulli's Type II)(Renzulli, 1977). Specifically, Part I of the syllabus encourages the development of that careful observation of self and the world which forms the basis for artistic production of all sorts, introduces the student to the traditional forms of poetic expression and the major games of creative writing, and allows the student to begin rough-draft attempts in some of these games. Section E of Part I provides for introduction to a variety of areas following specialized interests or curiosity of individual students. This section thus prepares the way for selection of a topic for long-range concentration on an individual interest, which represents the focus of Part II of the syllabus. Part II centers on application and development of the knowledge and skills discovered in Part I; it encourages independence and specialization, individualized schedules and real obligations (the student contract), and Renzulli's Type III Enrichment - the "process of adding new knowledge...or products to...(a) field of study" (Renzulli, 1977). In this part of the course the teacher will no longer teach (i.e. lecture, lead discussions, select readings, give assignments);

instead the teacher will facilitate the self-selected writing endeavors of individual students and provide a structure under the guise of writing obligations, and aid in revision, as well as providing a format for class "publication" of writing products or individually-sought publication outside the school.

Grading

Because students taking "Creative Writing" will be selectively admitted, and because they will exhibit intrinsic motivation and ability levels beyond the ordinary, it should not be necessary to use grades as carrot or stick in the overt ways typical of the ordinary classroom. But even today's best students sometime experience pressures or succumb to attitudes that make them overly-concerned about grades. Consequently, it is best for the teacher to make explicit some grading process at the very beginning of the course. Some assumptions about such a process:

First, a course such as "Creative Writing" must not discourage experimentation, novelty, or risk-taking by an excessive concern for "good" art.

Second, if there are no standards, human nature encourages laziness; an effective teacher encourages productivity by every means at his/her disposal.

Third, some concern for "quality" (more on this below) must be developed if abilities are to be developed.

Fourth, the student, especially the college-bound student, who is "given" a grade not "earned" is cheated by his teacher; grades and acolades - though adapted to unique individuals at different stages of development - must stand the test of later competition and other institutions if the student is not to live a life of illusion or resentment.

With such assumptions in mind, the following suggestions are offered as guidelines, not a rigid program.

The designer of this course likes to begin all gifted programs with the explicitly stated assumption that "everybody gets an A IF..."The "IF" is central to this presentation of standards: the teacher explains the "IF" refers generally to such criteria as meeting the course's objectives, living up to individual potential, participating in class, and so forth. (The students are made to see that an A does not represent competition with others in this course (a point on a bell curve) but, rather, individual excellence.) The teacher should make students aware that, in Carolyn Shaw's words, "B+ must be a valued grade, and A should be the result of a combination of effort, knowledge and ability." (Shaw, 1977)

The following specific symbols and procedures have been found to work well in evaluating creative writing:

+ = Excellent! The kind of fine work I knew you could do (where you're at).
✓ = Gets by, but does it really do the job? Have you really challenged yourself, developed your potential?
x = Are you kidding me? -(or yourself)? Must be revised and re-evaluated.

The + and ✓ correspond roughly to "A: and "B", with the ✓ removing some of the sting for the grade-conscious student, while still reminding him/her of higher standards or fuller development possible for individual potential.

Students should be told that grades will not be numerically averaged: The teacher is looking for a plateau of productivity by the end of each unit (not an exquisite sonnet the first day of class), and a pattern of productivity throughout the entire course (that is, failure to achieve excellence in one, or even a few, units does not prohibit an "A" grade). If a student is not satisfied with a ✓ any number of revisions should be permitted, but not demanded, to improve quality.

In Part II of the course, the student sets his/her own objectives by means of the contract described below, and our "A" grade is contingent upon fulfilling the terms of the contract. Here the teacher may offer suggestions for revisions, but no grades. Or, in the case of students working on shorter forms (poems, essays, advertisements and so forth), the teacher may choose to encourage quantity of rough-draft production, with a lesser number of products selected by the student for revision(s) and evaluation. In the case of longer forms such as plays and short stories, the teacher must oversee development of structure (plot, theme) adequate to a finished product, and then may evaluate various specifics (scenes, dialogue, characterization) as the writing progresses.

Whatever the specific combination of evaluation techniques selected, it is essential (1) that the student feels he/she can made "mistakes" and still receive an "A" for the course, and (2) that the student feels he/she is not being "given" an "automatic A", but is "earning" it by producing the very best writing within his/her capacities.

For more theoretical background on evaluation, read Ken Kantor's "Evaluating Creative Writing: A Different Ball Game", English Journal, Volume 64, Number 4 (April, 1975), Pages 72-74.

Toward a Definition of Quality

In completing her assassination of one of the popular radical myths of the late sixties and early seventies, Elizabeth Haynes summerizes her survey of studies of writing frequency by stating that "most of them point to the contention that mere writing does not improve writing". (Haynes, 1978) Mere "self-expression", however frequent and voluminous, does not automatically develop effective writers, "creative" or otherwise.

Hence, it is not enough to headnote a writing program with William A. Clark's syllogism -

> Talking to students about writing doesn't make them better writers.
> Students learn to write by writing.
> Therefore: Students should write more.
>
> (Clark, 1975)

The teacher of "Creative Writing" bears an especially heavy two-fold burden: divergent thinking, innovative activity, and to some extent writing-for-its-own-sake should be encouraged, yet students should be made aware of the concept of "quality", should respect quality, should strive for quality.

For the highly theoretical background on the concept of Quality, the teacher might read Robert M. Pirsig's Zen and the Art of Motorcycle Maintenance (Bantam, 1975). For the application of Pirsig's concept to the writing class situation, read "Exploring Quality as Definition", by William Palmer, The English Journal, Volume 66, Number 9, Pages 46-49 (December, 1977).

Briefly, Palmer suggests an inductive, student-oriented approach to the concept. Students are asked to compare/contrast a plastic rose to a real rose, a bubble gum machine ring to a jewelry store product, and trite or vague versions to published writer's description. Palmer uses such devices to lead students toward the conclusion that "writing requires care, effort, hard work, time, a willingness to proofread and revise, a desire to reach excellence, a desire to communicate with the reader". Eventually, students are asked to write an essay on "quality" with an individual's definition as thesis and personally selected illustrations and details developed to support that definition.

In addition to this kind of inductive class-discussion early in the course, the design of "Creative Writing" provides for encouraging a growing appreciation of quality through reading selections from published authors in Part I of the course. One of the premises for the design of "Creative Writing" is the assumption that effective writing is best produced in the context of some reading, followed by discussion of characteristics found in the published material just read by the class. A 1968 study of general high school English instruction by Squire and Applebee found that over 50% of class time was spent studying literature, with only 15-25% devoted to writing. The design of "Creative Writing" would roughly reverse those figures: only 15-25% of class time should be spent on reading and discussion - but these activities should not be totally omitted, as has been the fad in writing courses developed during the last decade. For a survey of research indicating "that students improve their writing by reading", see Haynes (1978).

Some reading selections are provided in the creative writing textbooks, and others will be easily accessible in the anthologies found in any English department. Each teacher should select appropriate and varied published works representing the forms being studied. Personal favorites are best, if the teacher's personal taste is wide enough to represent the game or poetic form under examination; because the example of quality that inspires new writing is the quality that resonates for the individual. (It is suggested that the teacher write creatively along with the students in most units.) Students should be invited to present to the class their favorite selections representing forms studied as the class passes from unit to unit, and to lead class discussions on "quality" found in these selections.

Finally, students should be invited to help each other develop "quality" in revision of their own writings. Usually small group discussion among non-threatening "friends" works best.

Text

Writing Creatively, by Joan P. Berbrich (Amsco School Publications, Inc., 315 Hudson Street, New York, New York 10013, 1977) (approximately $3.75) was chosen because it offers a rich variety of writing activities - a resource most helpful to the non-specialist with other courses to prepare. Where Writing Creatively is sketchy on theory or background, supplementary material has been provided within the units and in the Appendixes. Especially helpful sections in other standard texts have been cited in the "Resources" sections wherever appropriate.

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PART I

UNITS

FOR

"CREATIVE WRITING"

PART I, A:

INTRODUCTION

(ONE WEEK)

UNIT: Introduction **TIME: One Week**

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Introduction to the basic concepts and rationale for "Creative Writing."	Overview of course	Lecture-discussion	See appropriate sections of Teacher Background and Materials. The teacher can read pages 3-19 of On Creative Writing, ed. Paul Engle. Assign pp. iii-iv in Writing Creatively.
Discuss grading procedures	Students will be aware: (1) that grades must be "earned" through production of effective writing; (2) that they can make "mistakes" or develop as writers, while still receiving an "A" as final grade.	Lecture	Review the "Grading" section of Teacher Background Materials.
Attitude Survey	"Loosening-up" the class; getting to know self and each other; initial writing exercise.	Make transparency from Appendix A; students write out answers and select 1-3 items to discuss with neighbor; then neighbor reports on discussion to whole class; teacher reads all written answers later.	Appendix A: "Creative Writing Attitude Survey" - make transparency.
Optional: Reading Interests Inventory	(See above)	Students discuss one A, one B, and one C answer with neighbor, explaining rationale for preferences; neighbor reports to class.	Appendix B: "Reading Interests Inventory" - copy on ditto.
Optional: Personality traits section	(See above)	Students write "T" or "F" in each piece of the pie, then circulate through the room and find someone who has opposite answer; find out why another has opposite view, then write name in piece of pie; students can, if the teacher wishes, explain someelse's view of an item to the whole class.	Appendix C: "The Wheel of Self" - copy on ditto.

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
The Creative Action, attending to the inside and outside of the world and the self.	Students will understand that the creative process involves a polarity or interaction between the self and the world; that "creativity" means experiencing and then responding to experience in a fresh way.	A ditto of Appendix D (top half) allows students to personally experience creative problem solving or the frustration that old approaches and rigid, convergent thinking bring.	Terms: contrast sensation (unstructured experience of the cosmos) with perception (social/personal structuring); cliche and trite (explain). Explain Ezra Pounds' contention that the poet's job is "making it new." Appendix D: "Creative Solutions" - copy top half on ditto. Discuss Paul Englis' statement that, for the creative writer, "it is not what happens in the outside world which is of absolute significance, but what happens to the external event when it is discovered, and then ordered, by the internal power of the mind" (Engle, 1964).
Personal experience of the outer world: seeing things uniquely and freshly.	Students will experience their own "creativity" by writing a one-page description.	The old introductory standby: the teacher takes students on a tour of the building, commenting on things/people/events that interest him or her; students are invited to take notes on their own interests and perceptions during the tour; in the classroom, each student writes a one-page description of some personal interest during the tour; without identifying the authors, the teacher reads aloud description, commenting on uniqueness and variety.	

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Restructuring habitual perceptions; using analogy to think imaginatively and freshley.	The students will complete Appendix E.	Teacher encourages students to "let their minds roam freely" and not enforce logical analysis while writing answers to the questions posed in Appendix E.	Appendix E: "Experiencing the World Freshly and Uniquely" - copy on ditto. Teacher resource: Making It Strange, by Synetics, Inc. (Harper and Row, Publishers) - available at The Analogy Bookstore, 4040 University, Suite B, Des Moines, Iowa 50311.
Optional (can be used with Part I, E): types of creative writing	The students become aware that writing "creatively" does not necessarily refer to the poetic mode (let alone the romantic or "sappy" type of poetry): creative writing means responding freshly to nature, humanity, society.	Hand out ditto reproductions of Appendix F and ask students to explain how the concept of "creativity" developed earlier this week applies to each category on the list.	Appendix F: "Types of Creative Writing"
Literary form and terminology.	The students will understand reasons for a variety of literary forms and the usefulness of terminology (a shorthand form of dealing with complex material).	Handout a ditto reproduction or a shortened version of Appendix G. The teacher selects a few forms for discussion: the teachers shows how literary forms provide a pattern within which creativity operates; the teacher explains how patterns anticipate recurring situations or audience expectations and responses. The teacher selects a few terms to illustrate the way in which terminology serves as a shorthand and efficient way of dealing with recurring situations and issues. The students are told to make no attempt to memorize the list, but to keep it as a reference.	Appendix G: "Terminology used in Literary Study" For a complete treatment see - Thrall, Hibbard, and Holman; A Handbook to Literature.

PART I, B:

THE JOURNAL

(ONE WEEK)

UNIT: The Journal TIME: One Week

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
The concept of the journal: "Try to be one of the people on whom nothing is lost." (Henry James).	The students will understand that a journal is not a diary (a mere record of events and feelings), but rather an aid to attentive use of one's experience.	The teacher should ask students to read a hand-out prepared from Appendix H. (Writing Creatively, p. 11, is not very helpful on the concept of a journal - although the practical exercises that follow are excellent for encouraging variety and freshness of writing). The teacher should develop concepts cited in the hand-out by means of lecture/discussion: a journal is not a finished product; a journal is a place to experiment; a journal is a hodgepodge - not a coherent, unified whole; a journal encourages attentiveness to one's experience and imaginative reordering of that experience, not just recording of events; a journal encourages not only recording of feelings but the structuring and creative re-expression of feelings; a journal expresses and aids insight.	Appendix H: "Journal-keeping: A Whole New World." Appendix I: "Journals: Sample Items and Approaches." Writing Creatively, pp. 11-38.
Privacy: The journal as an experiment in self-knowledge.	The student will understand that his/her journal is private (between teacher and student), unless the student chooses to make parts public by employing them in later creative writing exercises. The student realizes that a journal includes experimentation and private mediation.	The teacher can suggest that up to 25% of the journal can be hidden from the teacher's eyes by stapling blank paper over passages before the journal is handed in.	

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Practice in writing various types of journal entries; reading what published writers have produced in their journals.	Students will become aware of the ways professional writers have used the journal form. Students will gain practical experience writing various kinds of journal entries.	Assign the selected pages in Writing Creatively and ask the students to attempt to complete 1/3 or 1/4 or 1/5 of the exercises over a 3-5 day period. Much writing can be done in class, with the teacher working with students individually. The teacher should help individuals with form (or style) and with self-awareness and with finding the means to evoke experience in such a way that an audience could share in it.	Writing Creatively, pp. 11-38: includes exercises on detail, character sketches, dialogue, observation, internal awareness, incident, dreams, and events.
Final Assignment: A seven-week journal	Students should now feel confident of their understanding of the journal form and their ability to make effective, imaginative entries helpful in future writing. The students should clearly understand specific obligations of this writing assignment.	As a final primer the teacher can hand out copies of Appendix I and assign a journal to be kept each day for the next 7 weeks. Even superior students should be given specific objectives for a long-term assignment. Such quantification as follows has proven helpful: a minimum of 1 entry per day, averaging 1/2 page each, for a total of about 25 pages of entries over 7 weeks. The teacher should explain that this quantification is only meant as a guideline for minimum productivity; some entries may be shorter (many may be longer) so long as total productivity surpasses the minimum. Students will be most productive if they know their journals will be checked periodically - e.g. each Friday during the 7-week period.	Appendix I: "Journals: sample items and approaches"

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Evaluation of journals	The students will understand the standards by which journals will be graded.	Two criteria are suggested: (1) Quantity: meeting the (rather high) minimum qualifies the journal as + ("A") for this criterion; (2) Quality: effectiveness of communication and full development of thought. The standard of "quality" should <u>not</u> refer to standards applicable to final, "four copy" writing - e.g. mechanics or complete sentences, etc. Instead "quality" in the journal entry refers to whether the idea or feeling or image is communicated well and to whether an opportunity for self-knowledge or awareness of others/the world is explored as deeply and broadly as possible. The teacher should encourage this kind of profundity and universality in thinking/feeling/imagining by means of periodic conferences throughout the journal-keeping period.	
Creative thinking and creative communication	The students will grow not only as communicators, but in self-knowledge and ability to imaginatively grasp and to creatively organize their experiences.		The journals of particularly meditative writers, such as Thoreau and Emerson, can be examined periodically during the journal-keeping period if further stimulation is needed.

PART I, C:

THE POEM

(TWO WEEKS)

UNIT: The Poem TIME: Two Weeks

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
			For background, the teacher can read "On the Writing of Poetry," by Donald Justice, pp. 127-162 in On Creative Writing, ed. Paul Engle (E.P. Dutton, 1964).
Optional: In the beginning was the Word - words shape the world, and reflect the world; words organize the self and communicate the self. - With the consciousness of that first word (W-A-T-E-R!), "my soul was born." -Helen Keller	Making students aware of the importance and power of words Making students feel more competent at selecting the accurate word, the evocative word. Encouraging student enjoyment of imaginative word-play.	Since poetry - in its conciseness, preciseness, and concreteness - demands the careful use of words, many teachers like to be a poetry unit with "priming" activities focusing on words themselves. A wealth of materials are available in the 140 pages Berbrich devotes to this topic. It is suggested that, even if a classroom set of Writing Creatively is not available, the teacher purchase a copy of the book and select or adapt some of Berbrich's activities.	Writing Creatively, pp. 40-180: activities - words about the self; dictionary, thesaurus, and English usage activities; naming; denotation and connotation; metonymy; alliteration; oxymoron; using details; acronyms; puns; riddles; the senses; synesthesia; observation; "parsing" (analyzing) people, places, and things; simile; metaphor; personification; juxtaposition of words; allusion; the use of the incongruous and the universal; transitions; active verbs; and revision for concisenss.
Vocabulary Building	An increase in the student's personal vocabulary resources.	Teacher hands out and discusses Appendixes J, K, and L.	Appendix J: "How to Improve Your Vocabulary." Appendix K: "Principles of Vocabulary Building." Appendix L: "Vocabulary: Prefixes and Suffixes."
Sensitivity to words: Word play	By attentiveness to puns, the student will learn to pay attention to the possibilities of a word, not just to the "thought" he/she has in mind.	Teacher hands out Appendix M for completion by students in small groups.	Appendix M: "Puns."

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Developing concrete, precise diction.	Students will expand their resources for labeling sensory experiences with accurate, colorful diction.	The teacher will develop four "Experience Bags."	Activity Resource: Reaching Teenagers: Learning Centers for the Secondary Classroom, by Don M. Beach (Goodyear Publishing Company).
		The first is a touch bag (filled with pieces of fur, cloth of different textures, an orange, an egg, etc.). The emphasis is on variety of texture. Without looking at the object, each student handles one, then describes it in writing. Descriptions are read to the class, compared with the object, and revised for precision and evocativeness.	Experience Bag: Touch
		The second is a smell bag (filled with small jars of spices, condiments, well-known chemicals borrowed from the school lab). Writing is done here in small groups (one of the points made by the teacher is the unusual limitations in English on specific diction for smells.	Experience Bag: Smell
		The third is a sound bag. If records are not purchased, various sounds can be tape-recorded, either by the teacher or as a student project.	Experience Bag: Sound; two records are available - (1) "Major Records: Sound Effects, Volume 1" (published by Thomas J. Valentino, Inc., 150 W. 46th Street, New York, 36, New York). (2) "Background Music and Sound Effects for Your Home Movies" (also Published by Valentino, Inc.) -includes the sounds of a baby crying, cooing, children in a pool, jets taking off, etc.).

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
		The fourth is a sight bag. Books with pictures designed to encourage seeing attentively and writing evocatively can be purchased (see Resources). Some teachers take personal color slides of interesting sites seen on summer trips, and gain a tax deduction in the process!) The last two experience bags lead naturally to the writing of descriptive and/or mood poems, and can be used as a transition from work on language to the actual writing of poetry.	Various picture-books meant to stimulate writing are available, such as: (1) The Writer's Eye, by Hart Leavitt (Bantam, 1968). (2) Stop, Look, and Write!, by Hart Leavitt and David Sohn (Bantam, 1964). Other suitable picture books can be found in most school libraries. Appendix N: "Use Your Senses" - handout or transparency. Appendix R: "Ideas for Imaginative Descriptions."
An introduction to the nature of poetry.	Students will become aware of some of the qualities that distinguish "poetry" as a form of the terms that label these qualities, and of the impulses that lead to writing.	The teacher will lead a lecture-discussion of the ideas in Appendixes O, P, and Q, and the assigned reading. Favorite poems can be read and analyzed for distinguishing characteristics; students can be asked to bring personal favorites for reading to the class and students can lead discussions of "quality" found in their favorite poems. The teacher can simplify the rich possibilities of poetic form (once the student has been made aware of them) by providing some schema such as this: A poem exists to - create an image - evoke a mood - tell a story.	Reading Assignment: pp. 278-279 in Writing Creatively. Appendix O: "Introduction to Poetry" Appendix P: "On Reading Poetry" Appendix Q: "Advice for Writers" Discussion of impulses that lead to writing forms at excellent point at which to bring in a guest who writes for publication (thus, as one teacher put it, "convincing students that books are written by people... This means that they, too, can do it."). An important Iowa resource is the Artists-in-Schools program. Contact Foundation for the Arts in Iowa, P. O. Box 5124, Des Moines, Iowa 50306 - or the local AEA Language Arts Coordinator.

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
		The emphasis here is on the writer's viewpoint, not the literary forms that tend to concern the critic. Various forms can then be examined in teacher or student selected anthology readings, and applied to these writer-purpose categories.	Teacher reading: background - "The State of the Art," by Richard Calisch, The English Journal, Volume 67, Number 5 (May, 1978), pp. 49-50.
Writing descriptions	Students produce rough drafts in non-threatening situations on easily managable subjects.	After discussing pp. 283-284, the teacher allows students to select one or two activities from the following pages.	Writing Creatively, pp. 283-288.
Understanding and Experimenting with rhyme and rhythm	Students will understand the value of rhyme and rhythm, as well as their limitations.	Teacher explains how rhyme and rhythm develop in an oral tradition to make the spoken word striking and memorable. Comparisons with modern advertising are helpful in making this point. Modern "thought" poetry, relying more heavily on the printed page and the university classroom has deemphasized these qualities.	Writing Creatively, pp. 289-301.
	Students will experiment with writing in rhyme and rhythm.	Teacher allows students to select 3 or 4 activities in Berbrich, and helps students individually.	
Tropes: making poetry speak in its special way.	Students will understand the following terms: antithesis, apostrophe, hyperbole, litotes, metaphor, metonymy, onomatopoeia, oxymoron, personification, simile, synecdoche. Students will write 3 short poems, each employing at least one of these devices.	The teacher will discuss each of these devices, using the illustrations in Berbrich, and then help individuals to complete their assignments. Small groups can be used to revise rough drafts of individuals. Samples of effective (or ineffective) tropes can be read to the whole class for discussion.	Writing Creatively, pp. 302-308.

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Shorter poetic forms: couplet, quatrain, limerick, epitaph, cinquain, haiku, tonka.	Students will become acquainted with traditional forms of short poems.	The teacher will discuss the forms illustrated in Berbrich. Optional: discussion of the way certain forms have found favor in certain ages (e.g. the couplet in the Age of Reason), and the causes of this phenomenon.	Writing Creatively, pp. 313-322. Background reading for teacher: Lewis's Haiku (J. Weston Walch, Publisher) - a mini-text (58 pages) on this specially attractive form.
	The students will experience the constraints and opportunities of writing in specific poetic forms.	The teacher will ask the students to select three forms and write poems in these forms.	
Longer poetic forms: the narrative poem, the ballad, the lyric, the ode, the sonnet, blank verse and free verse.	Students will become acquainted with traditional forms of longer poems.	After discussing the definitions presented in the Berbrich assigned reading, the teacher will read, or have students read aloud selections from poems representing each of these forms (Berbrich is understandably sketchy on illustrations at this point).	Writing Creatively, pp. 323-332.
	Students will experience writing in at least one of the longer poetic forms.	Students will then be asked to select one or two forms for writing tasks.	
A poetry notebook	Students will acquire of personal record of successes in writing poems.	The teacher will ask students to select a minimum of one rough draft from each from attempted, for inclusion in the notebook. Optional: class or small group revision of selected rough drafts.	

PART I, D:

THE SHORT STORY

(THREE WEEKS)

UNIT: The Short Story

TIME: Three Weeks

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
			Background reading for the teacher: (1) Leon Surmelian: Techniques of Fiction Writing (Anchor paperback, 1969). (2) R. V. Cassill, Writing Fiction (Permabook paperback, 1963) Includes 6 samples of brief, effective short stories.) (3) How I Write (Harcourt Brace Jovanovich, 1972), Section I: Judson Philips on the Short Story - stresses the craft of writing, and getting the character right ("plots are just implementing machinery"). Supplementary classroom texts (optional): (1) James Norton & Francis Gretton: Writing Incredibly Short Plays, Poems, Stories (Harcourt Brace Jovanovich, 1972) Section III. (2) Paul C. Sherr, The Short Story and the Oral Tradition (Boyd & Fraser Publishing Co., 1970) - A ready-made anthology of parables, fables, folk tales and classic "literary" stories.
The Short Story as a genre - history and function; the 6 elements of the short story; the importance of structure.	Students will understand the history, elements, and terminology applicable to this genre.	Teacher lecture - discussion using Appendixes S and T and brief sample short stories from supplementary text(s) listed above or the local school's anthologies or magazines. Assignment: Each student reads a short story of his/her own choosing and writes out answers to applicable sections of Appendix U.	Appendix S: "Elements of the Short Story" Appendix T: "Characteristics of Plot" Appendix U: "A Guide to Analysis of a Short Story"

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
Initial writing experience: characterization and plots.	Students will experience initial success through stimulating writing experiences.	Assign "Those Fabulous Fables" (pp. 395-299) in Berbrich and ask students to complete the 6 activities provided there. Two alternative introductory writing assignments: (1) Teacher (or students) select provocative newspaper reports (suicide; petty theft arrest; wife beaten; plane downed 30 years ago discovered) and students select topic to write a tale from the point of view of one of the participants. (2) Students write a "what if" tale, using Appendix V as take-off point.	Writing Creatively, pp. 395-399. Appendix V: "What If Stories".
Structured writing experience with characterization.	Students will experience initial success through simple, progressive writing assignments that develop aspects of characterization.	Activity 1: List 20 things that would help a reader to know the character you have in mind. Activity 2: Biography of character: a) Prepare a family tree; b) describe relationships with parents or siblings; c) explain what others think of your character; d) explain what makes your character - angry, happy, scared, ashamed. Activity 3: Tell something your character remembered from childhood that has influenced his present personality or situation. Activitiy 4: Reveal your character's personality by describing his thoughts or actions when alone.	

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITIES	RESOURCES
		Activity 5: Put your character in a situation where he is reacting to others. Activity 6: List 2 or 3 conflicts your character might have, and at least two solutions to each conflict. Suggest the results of these solutions. Activity 7: Write dialogue which a) shows what others say to the character, b) reveals the character's personality, c) reveals the character's view of himself (1 page minimum each). Activity 8: (Optional) Tape an actual conversation and write a 1½ page comparison-contrast between this taped conversation and dialogue you have written.	
Writing experience with plot.	Students will experience initial success in developing a related series of simple incidents and in resolving the conflict.	The teacher will discuss the writing activities assignments provided by Berbrich and help students individually. Optional: One page plot summaries selected from suggestions provided in Appendix W. Each student-written page describes a series of related incidents, develops and resolves a conflict.	Writing Creatively, pp. 433-436. Appendix W: "Brief Plots to Stimulate Imaginations".
Structured writing experience with setting and mood.	Students will experience initial success through structured activities provided.	Teacher provides individual help in completing writing activities.	Writing Creatively, pp. 426-432.

CONTENT OUTLINE	OBJECTIVES	STRATEGIES AND ACTIVITES	RESOURCES
Concept and function of point of view in the short story. Writing experience with various viewpoints.	Students will understand the concept and experience writing from a variety of points of view.	The teacher helps individuals complete the 6 point of view writing activities provided in Berbrich.	Writing Creatively, pp. 400-407.
Flashbacks and transitions: Movement in the short story.	Students will understand the function of these devices and experience writing which utilizes them.	The teacher will help the students complete the 2 flashback writing assignments and at least 2 of the 3 transition activities provided in Berbrich.	Writing Creatively, pp. 415-420.
The surprise ending story.	The student will experience success in writing a "complete" story by employing the relatively simple "surprise ending" form.	The teacher will discuss the form, provide samples (See Appendix X or well-known published stories, such as those of O. Henry), and help the students individually in writing a short tale (1½ to 2 pages).	Appendix X: "A Sample Surprise Ending Story Written by a High School Student".
Optional: An activity-guided writing experience.	If students seem in doubt about their ability to develop all 6 elements of the story into a whole, success can be assured by completing the writing activities provided in Berbrich.	Teacher works with individuals.	Writing Creatively, pp. 421-425.
Writing a longer short story (10 pages minimum).	Students will now be allowed to employ all the concepts and skills developed throughout this unit.	Journals, previous rough drafts from writing activities in this unit, or outside reading can be used as take-off points for a "full-length" short story. The students work individually, the teacher moving around the room each day. Note: It is essential that the teacher make sure each student has an adequate plot-structure in mind by the third day of this 7 or 8 class day assignment.	

PART I, E

A STUDENT SELECTED FORM

(TWO WEEKS)

PART I, E

A STUDENT SELECTED FORM
(Two Weeks)

Concepts

In this unit the teacher adopts the role of "Facilitator" of student-selected individual or small-group projects. The teacher no longer lectures or leads discussion (except in appropriate small-group situations), no longer assigns readings or structured activities. Instead the teacher provides a general format for independent, or semi-independent student inquiry and seeks to enrich individual pursuits by suggesting source materials, by maintaining calendar obligations, and by aiding individual writing in progress.

Students may select for developed exploration any of the types of creative writing listed in Appendix F. Printed resources for three major types will be listed below. But if, for example, the student elects to study and write T.V. advertisements, the student can seek printed resources in the school library or professional expertise by contacting the local T.V. station; such a student might acquire a professional mentor for this period of study. Where appropriate, students can elect to work in (very) small groups (groups larger than 3 students tend to diffuse responsibility); such a small group might form, for example, to become an "editorial board", writing editorials under tutelage of a local nespaper editor or staff.

Format

Each student, or small group, has 3 responsibilities once a field of endeavor is chosen:

1) to make inquiry into that <u>form</u> of writing - its concepts, objectives, rationale, terminology and so-forth and to report back to the teacher in oral fashion on these elements of the field (in a small class, time allowing, all students might listen to such reports).

2) to state objectives as to a quantity of rough-draft material to be written in this unit. Here experimentation, not a finished product, is to be sought, for Part II of the course provides for development of any long-term interests sparked here. While the focus of this unit should be on <u>discovery</u> of interests, not the written product itself, some writing obligations are in order so as to promote Renzulli Type III Enrichment achievements.

3) to meet the objectives stated.

Resources

Plays --

1) Writing Incredibly Short Plays, Poems, Stories, by James H. Norton and Francis Gretton (Harcourt Brace Jovanovich, 1972), Section I, Pp. 3-100.
2) How I Write (Harcourt Brace Jovanovich, 1972), by Lawson Carter, Section II, Pp. 67-132.
3) Creative Writing, by Lavonne Mueller and Jerry Reynolds (Laidlaw Brothers, Publishers, 1977), Chapter 5, Pp. 120-149.

T.V. (or radio) scripts --

1) Writing Creatively, "The Essay", Chapter VI, Pp. 222-276.

The Essay and the Article --

1) Writing Creatively, "The Essay", Chapter VI, Pp. 222-276.
2) On Creative Writing, "The Article", by Brock Brower, ed. Paul Engle (E. P. Dutton, 1964), Pp. 83-126.
3) Appendix Y: "20 Writer's Digest Rules for Effective Creative Writing".
4) Appendix Z: "Techniques for Writing: General".
5) Appendix AA: "Exposition - the 6 Elements: A Personal Checklist".

PART II

PART II

A. Student specialization on a long-term project (nine weeks).

This unit represents a long-term version of the Enrichment concepts stated in the previous unit, with the added student obligation of producing a much-revised, finished and "publishable" product. In this unit the student pursues in a structured, fully developed way some interest and writing activity discovered in any of previous units (or in any of the student's activities outside the classroom).

Format

Each student has the following responsibilities:

1) to prepare a four-page written report on the form of writing chosen for this unit; this report can result from library research or contact with professionals in the field (the time provided in this unit allows for much more effective use of the professional mentor concept described in the previous unit).
2) to prepare a 2-3 page written report on what "quality" might mean in this field of writing.
3) to develop a "contract" regarding writing obligations, including:
   a) a calendar of dates when parts of the project are to be completed;
   b) an estimate of the quantity of written material to be produced;
   c) a set of criteria for evaluating the revised, finished writing product.

B. Publishing

The teacher should take seriously his/her obligation to help students in publishing writing produced in Part II of this course. For suggestions on publishing outside the school, see the following sources:

1) Writing Creatively, "Marketing", Chapter 10.
2) The Writing Corner, "The Teacher Writes for Profit", by Arnold Cheyney (Goodyear Publishing Co., Santa Monica, California), Chapter 11.
3) Appendix BB: "These Authors Will Answer".
4) Appendix CC: "A Sample List of Writing Prize Offers and Awards".
5) Introduction to The Foxfire Book, by Eliot Wigginton (Anchor Books, 1972).

Following the "reality" principle that informs Renzulli Type III activities, students should be encouraged to develop writing plans for this unit with a market in mind, and to contact local and area resources in the "real world" early in the planning stages. For example, a student interested in cartoon strips should contact the local newspaper, a student interested in radio advertisements or scripts should work with a nearby station, and so forth. For writing of a more belleslettres sort, suitable outlets in the "little magazines" should be sought; but, since this type of writing (poetry, plays, short stories) is inherently difficult to publish today, the teacher should quietly envision publication of a school "little magazine" from the start of this unit. Sometime near the end of the unit, probably during the last two or three weeks, this idea should be suggested to the class - and as an opportunity that does not preclude publication in other, outside-the-school mediums. Suitable art-work can be elicited from students taking art courses. The class can participate in naming the school magazine and, if possible, school system classes can provide printing in a booklet format. If necessary, however, the magazine can be ditto-produced. The magazine should be distributed to students' parents and, of course, suitable administrators.

APPENDIXES

APPENDIX A
CREATIVE WRITING ATTITUDE SURVEY

Complete the following without pondering.

1. I like _____
2. The happiest time _____
3. I want to know _____
4. Back home _____
5. I regret _____
6. Boys _____
7. What annoys me _____
8. People _____
9. A mother _____
10. I can't _____
11. School is _____
12. Sports _____
13. When I was a child _____
14. My nerves _____
15. Other people _____
16. I suffer _____
17. I failed _____
18. Reading _____
19. Writing _____
20. My mind _____
21. The future _____
22. I need _____
23. Marriage _____
24. I am best when _____
25. Sometimes _____
26. What pains me _____
27. This school _____
28. I am very _____
29. The only trouble _____
30. My father _____
31. I hate _____
32. I secretly _____
33. Dancing _____
34. My greatest worry is _____
35. Most girls _____
36. A car _____

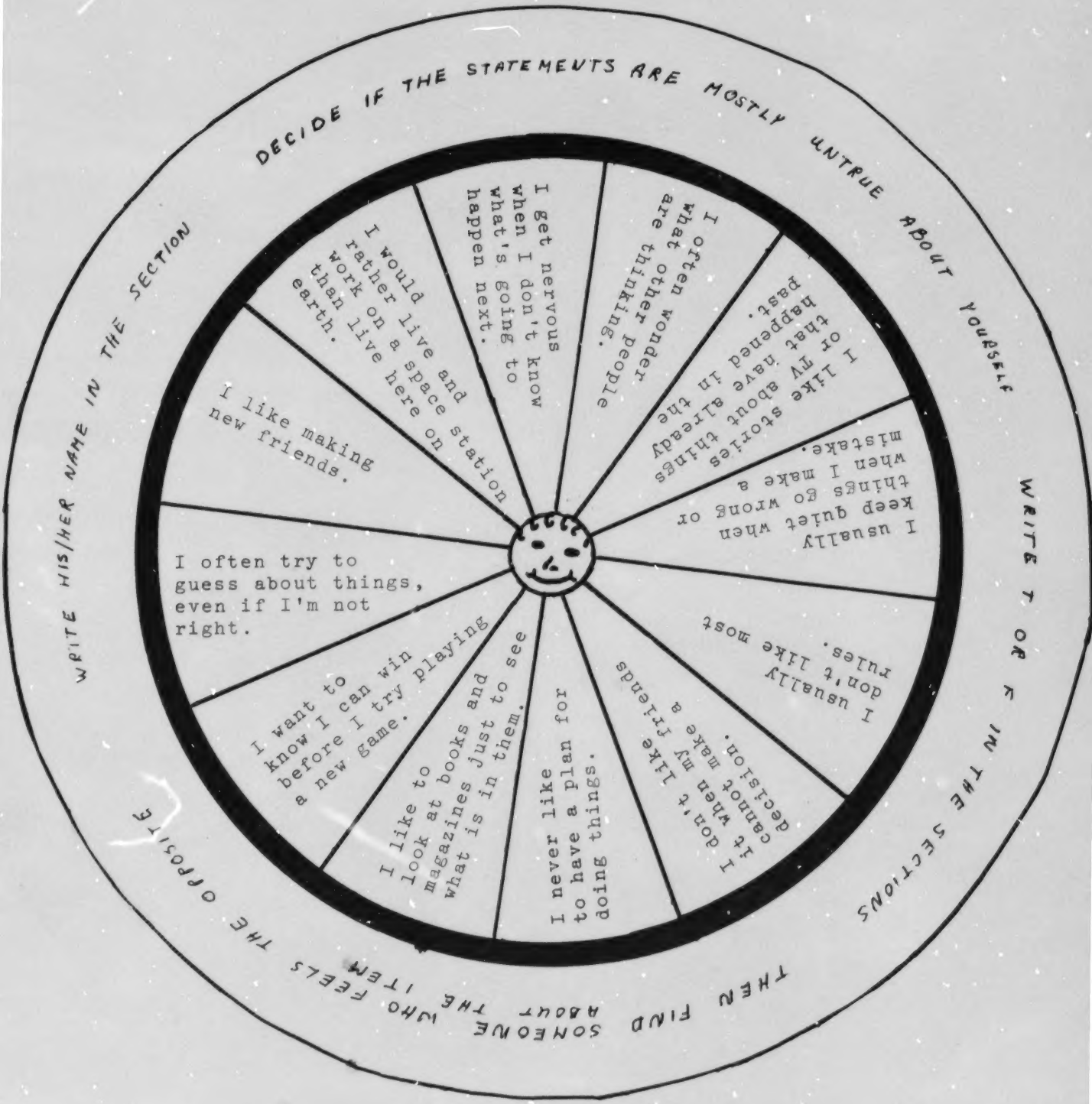
APPENDIX B
READING INTERESTS INVENTORY*

Rate these types of reading. Put an A before the ones you read a lot. Put a B before the ones you sometimes read. Put a C before the ones you never read (or hardly ever read).

1. News stories
2. Sports stories
3. Editorials
4. Comic strips
5. Advice columns
6. Reviews of books, theater, films, and T.V.
7. Society pages
8. Ads
9. Comic books
10. Sports magazines
11. News magazines
12. Movie magazines
13. Science magazines
14. "Mechanical" magazines
15. "Social" magazines
16. Biographies
17. Autobiographies
18. How-to-do books
19. Religious books
20. Science fiction
21. Short stories
22. Novels
23. Poems
24. Plays
25. Essays

* From The English Journal (Volume 66, No. 8), November, 2977, P. 43.

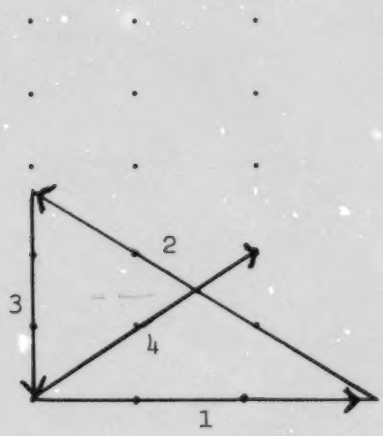
APPENDIX C
THE WHEEL OF SELF


DECIDE IF THE STATEMENTS ARE MOSTLY UNTRUE ABOUT YOURSELF
WRITE T OR F IN THE SECTIONS
THEN FIND SOMEONE WHO FEELS THE OPPOSITE
ABOUT THE ITEM
WRITE HIS/HER NAME IN THE SECTION
I usually keep quiet when things go wrong or when I make a mistake.
I like stories that have to do with TV about things that happened in the past.
I often wonder what other people are thinking.
I get nervous when I don't know what's going to happen next.
I would rather live and work on a space station than live here on earth.
I like making new friends.
I often try to guess about things, even if I'm not right.
I want to know I can win before I try playing a new game.
I like to look at books and magazines just to see what is in them.
I never like to have a plan for doing things.
I don't like it when I cannot make a decision.
I usually don't like rules.

APPENDIX D
CREATIVE SOLUTIONS

Draw 4 straight lines without lifting your pen, connecting all dots.

Solution:



Note: The solution to this problem requires "creative" breaking of our perceptual habits (which encourage us to see a square, or 4 squares inside a larger square); we must see the familiar in an unfamiliar way to find a new solution.

APPENDIX E
EXPERIENCING THE WORLD FRESHLY AND UNIQUELY*

Complete the following:

1. (Sample) A dentist's drill is like a bee's stinger or a friend telling you you've made a mistake because it must hurt you to do its job.
2. A calendar is like _____ because _____.
3. A sandwich is like _____ because _____.
4. A printing press is like what animal? _____
5. _____ is like a soap bubble because _____.
6. What can you compare with glue? _____
   Explain: _____.
7. A magnet is like fishing bait because _____.
8. Compare a hen house with an apartment building: _____
   _____.
9. Which lasts longer - an ice cube or a cookie? _____
   Why? _____.
10. Which is quieter - a knife or a whisper? _____
    Why? _____.
11. Which is deeper - an enormous hole or loneliness? _____
    Why? _____.
12. Which is healthier - a carrot or a sunny day? _____
    Why? _____.
13. Which takes up more space - memory or hope? _____
    Why? _____.
14. What is the color of pain? _____ Why? _____
15. What is more dishonest - a lie or quicksand? _____
    Why? _____.

* Adapted from Making It Strange, by Synectics, Inc. (Harper & Row, Publishers).

APPENDIX F
TYPES OF CREATIVE WRITING - A PARTIAL LIST

* Advertisements:
  - printed
  - radio copy
* Advice columns
* Articles
* Autobiographies
* Ballads
* Bedtime stories
* Biographies
* Campaign speeches
* Cartoons
* Comic strips
* Diaries
* Dictionaries
* Dramas
* Editorials
* Essays
* Fables
* Fairy tales
* Greeting cards
* Gossip columns
* Horoscopes
* Jokes
* Journals
* Letters
* Magazine writing
* Movie scripts
* Myths
* Newspaper writing:
  - columns
  - editorials
  - obituaries
  - reporting
* Novels
* Poems
* Puppet shows: dialogue and stage directions
* Puzzles
* Questionaires
* Reports - academic
  - business
  - newspaper
* Riddles
* Short stories
* Soap operas
* Song lyrics
* Sports accounts
* Superstitions
* T.V. commercials
* T.V. guides
* Tall tales
* Theater programs
* Tongue twisters
* Travel brochures
* Want ads
* Wanted posters
* Weather reports
* Yellow pages

APPENDIX G
TERMINOLOGY USED IN LITERARY STUDY

I. POETRY AND PROSODY

A. CONTENT

BALLAD	A song-poen that tells a story. Many variations of the same ballad came into existence because of the changes the reciters and singers made in them. There are two kinds of ballads: the popular ballad and the literary ballad. Popular ballads are anonymous songs of the people in which a simple often dramatic story is told in short stanzas. Extant ballads date back to the 15th century. Literary ballads are imitations of the popular ballads by pre-Romantic and later poets. Examples: Coleridge: "Rime of the Ancient Mariner"; Keats: "LaBelle Dame Sans Merci".
CONCEIT	A conceptual, analytical comparison; usually forceful, sometimes grotesque, used mainly by Metaphysical Poets. Conceits are based on rational thinking, and poems in which they are used can only be understood if you read them with the head as much as with the heart. Example: Donne: "The Good-Morrow".
ELEGY	A lyric poem lamenting the death of a particular person; or, more generally, any reflective, melancholy poem. Examples: Milton: "Lycidas"; Gray: "Elegy Written in a Country Churchyard". See also Lyric.
EPIC	A long and dignified narrative poem, celebrating in a grand style the deeds or one or more great heroes or gods, or dealing with some great event. Examples: "Beowulf," Milton's "Paradise Lost".
LYRIC	A short poem expressing a single emotion, usually personal. The genre includes the Elegy, the Ode and the Sonnet. Examples: Donne; "A Valediction Forbidding Mourning"; Herrick: "To Daffodils"; Blake: "The Tigre". See also Elegy, Ode and Sonnet.
ODE	A longer and more dignified lyric, often in the form of an address. Examples: Wordsworth: "Imitation of Immortality"; Shelley: "Ode to the West Wind"; Keats: "Ode to a Nightingale". See also Lyric.
PASTORAL	A poem in which shepherds and other rustics are portrayed in a highly idealized way. Spenser: "Shepherd's Calendar".
ROMANCE	A narrative poem or a prose narrative dealing with the adventures of one or more medieval knights. Examples: "Sir Gawain and the Green Knight"; Spenser: "Faerie Queene".

B. FORM

ALLITERATION	Two or more words within the same line that begin with the same letter or sound. Examples: Old English Poetry; Langland's "Piers Plowman".
BALLAD STANZA	A four-line stanza rhyming ABCB. The first and third lines have four iambs, the second and fourth have three. See also iamb.
BLANK VERSE	Rimeless iambic pentameters. Examples: Marlowe: "Dr. Faustus"; most of Shakespeare's plays.
CAESURA	A pause of the voice, usually about the middle of the line. To be/, or not/ to be,// that is/ the ques-/tion. ("Hamlet").
CHAUCERIAN STANZA	Also called Rime Royal, consists of seven iambic pentameters riming ABABBCC. Many of Chaucer's "Canterbury Tales" and his "Troilus and Criseyde". Pp. 21 and 22. See also heroic couplet.
COUPLET	See sonnet.
ENGLISH OR SHAKESPEAREAN SONNET	This sonnet consists of three groups of four lines each, called quatrains, and a final group of two lines, called the couplet. The rime-scheme is ABAB CDCD DFDF GG.
FOOT	The group of accented and unaccented syllables that is regularly repeated in verse and in this way creates rhythm. The common foot in English verse is the iamb, which consists of two syllables, the first unaccented, the second accented. Here is an example of a regular five-foot iambic line: So áll / day lóng/ the nóise/ of bát/ tle róll'd.
FREE VERSE	A kind of verse which, though more rhythmic than prose, is written without a regular system of metre. Usually it has no rime. Example: T. S. Elliot's "The Waste Land".
HEROIC COUPLET	Riming pairs of iambic pentameters, each pair containing one complete thought. Examples: Dryden: "Absalom and Achitopel"; Pope: "The Rape of the Lock".
HEROIC QUATRAIN	A verse-form which may be seen as an extension of the heroic couplet. Stanzas of four ten-syllable lines rhiming ABAB. Gray: "Elegy written in a Country Churchyard". P. 75. See also heroic couplet.
IAMB	A metrical foot consisting of an unstressed and a stressed syllable (∧′). The most common metrical foot in English.
METRE	Any form of poetric rhythm, determined by character (iamb, trochee) and number of feet. Hence: 'pentameter'.
OCTAVE	See Italian Sonnet.

PENTAMETER	A line of verse consisting of five feet, e.g. five iambs or five trochees. See also sonnet and iamb.
PROSODY	The science or art of versification (Du.: versbouw); the theory and principles of rhythm, metre and rime.
QUATRAIN	A stanza consisting of four lines rhimed in a variety of ways. (E.g. ABBA, ABAB, AABB.)
RIME ROYAL	See Chaucerian stanza.
RUN-ON LINES	Two or more verse lines which run into one another without a break. E.g.: "....Vain main, said she, that does in vain assay A mortal thing so to immortalize,... (Spenser, Sonnet 75 from "Amoretti").
SONNET	A poem of fourteen iambic pentameters (see pentameter). It consists of decasyllabic lines, lines of ten syllables. There are two main sonnet forms: The original Petrarchan or Italian form and the English or Shakespearean form. A special variety of the English form is the Spenserian sonnet. (See English, Italian and Spenserian sonnet.)
SPENSERIAN SONNET	A variety of the English sonnet with the rime-scheme: ABAB BCBC CDCD EE.
SPENSERIAN STANZA	An elaboration of the Chaucerian stanza. It consists of nine lines rhiming ABABBVBCC. The first eight lines contain ten syllables, the last line twelve (five and six iambs, respectively). See also Chaucerian stanza.
SPONDEE	A foot consisting of two long syllables: --
STANZA	One of the group of four or more lines into which a poem may be divided.
TROCHEE	A foot consisting of a long and a short syllable.

II. PROSE

DETECTIVE STORY	A short story dealing with the detection of a crime. Conan Doyle: "The Read Headed League". See short story.
ESSAY	A short, non-fictitious and personal piece of prose about anything the author believes; explains and justifies a viewpoint.
GOTHIC NOVEL	Not a rational and realistic description of common life, but of the romantic past. Example: Walpole: "The Castle of Otranto". See also novel and historical novel.

HISTORICAL NOVEL — Pictures the past by introducing historical persons or historical events. Not as romantic as the Gothic novel. It tries to describe the real past. Example: Sir Walter Scott: "Kenilworth". See also Gothic novel and novel.

LETTER NOVEL — Consists of letters the characters in the novel write to each other. Example: Richardson: "Pamela" (considered to be the first English novel). See also novel.

NOVELETTE — Novelette and novel:

Novelette:	Novel:
1) main character is introduced at a critical moment in his life.	1) a slow movement towards a crisis.
2) a simple plot.	2) more complex plot.
3) little or no character development.	3) character development.
4) few characters.	4) more characters.
5) shorter.	5) longer.

NOVEL OF ADVENTURE — Often a distinction is made between novels of adventure (or novels of incident) in which the main interest is in the events of the story, and novels of character which are mainly concerned with the thoughts and feelings of the characters. See also novel.

NOVEL OF CHARACTER — See novel of adventure.

NOVEL OF IDEAS — Is written for the purpose of illustrating the author's ideas. Often hardly any characterization and no actual persons. Huxley: "Brave New World". See also novel.

NOVEL OF INCIDENT — See novel of adventure.

PICARESQUE STORY — A story that deals with the adventures of a wandering rogue who lives by his wits.

PSYCHOLOGICAL NOVEL — The psychological development of the main character is more important than the events in the book. Not the main character's actions, but the reason for those actions is what counts for the author. See also novel.

REALISTIC NOVEL OF MANNERS — Especially the manners and customs of a certain society or period are described. It is also called simply "Novel of manners". Example: Jane Austen: "Pride and Prejudice". See also novel.

ROMANCE — See under I Poetry.

SHORT STORY — A prose narrative that can be read in comparatively little time, longer than an anecdote but shorter than a novel. Pp. 131 and 132.

STREAM-OF-COUNSCIOUSNESS NOVEL	The writer does not tell an organized story in which events and thoughts follow one another logically, because he is convinced that life itself is not an organized pattern. He tries to picture the multitude of impressions that crowd the mind of every human being. These, he feels, are what life means to each of us. The stream-of-consciousness novel is perhaps the most important development in 20th century prose fictional. Example: Joyce: "Ulysses".

III. DRAMA

COMEDY	A light and amusing play with a happy ending. Shakespeare: "A Midsummer Night's Dream"; Sheridan: "The School for School for Scandal".
HISTORICAL PLAY	A play representing historical events. Shakespeare: "Richard III".
MIRACLE PLAY	Also called mystery play. A medieval verse play based on scenes from the Bible or the miracles of the saints. Example: "The Shepherd's Play".
MORALITY PLAY	A medieval verse play in which the characters represent abstract qualities, such as virtue and vices. Examples: "Everyman".
MYSTERY PLAY	See miracle play.
POETIC DRAMA	Also called verse drama. A play in verse. Example: Marlow; "Doctor Faustus".
SOLILOQUY	A declamation by an actor, alone on the stage, in which he utters his thoughts. A soliloquy may also be uttered in the presence of other actors, supposed not to hear.
TRAGEDY	A drama which portrays a casually related series of events in the life of a person of great importance, ending in catastrophed treated with dignity and seriousness. Examples: Shakespeare: "Romeo and Juliet", "Macbeth", "Hamlet".
UNITIES OF DRAMA	The unities of time, place and action which the perfect neo-classical drama was supposed to observe. Unity of time means that the action should be limited to one day, unity of place that it should be limited to one place. The most important unity, that of action, means that the action should be single, complete and ordered without any unnecessary parts.
VERSE DRAMA	See poetic drama.

IV. OTHER "TECHNICAL TERMS"

ALLEGORY	A story which presents a second, and more important, meaning beneath the surface meaning. Examples: "Everyman", Spenser: "Faerie Queene"; Bunyan: "The Pilgrim's Progress"; George Orwell: "Animal Farm".
IRONY	The writer or speaker, seemingly in earnest, says the opposite of what he means for the purpose of mild ridicule.
METAPHOR	A simile with the word like (as, etc.) omitted. E.G.: "A mighty fortress is our God". See simile.
PARADY	A piece of writing in which the characteristics of an author's style have been exaggerated to ridicule it.
PERSONIFICATION	Abstract qualities are introduced as if they were real persons. Example: Gray: "Elegy Written in a Country Churchyard".
PLOT	The series of events, situations and so on, invented by a writer, upon which a play, story or novel is built. In most cases the plot consists of a series of complications which are solved or explained at the end.
SATIRE	A piece of writing in which vices, abuses, or follies are ridiculed or held up to scorn. There is prose, verse, and dramatic satire. Examples: Pope: "The Rape of the Lock"; Swift: "Gulliver's Travels"; Huxley: "Brave New World". P. 60.
SIMILE	A figure of speech expressing a particular likeness between two things. It is often introduced by the word like (as, etc.). Example: Robert Burns: "My love is like a red red rose".
THEME	The central or dominating idea in a literary work.
TONE	The attitude taken toward the subject or audience in a literary work.

APPENDIX H
JOURNAL-KEEPING: A WHOLE NEW WORLD

What is a journal? A journal is a record, an entry-book, kept regularly, though not necessarily daily. Invariably some entries will first be scrawled on the backs of envelopes or paper bags--whatever blank surface is available at the moment. Some will be nearly illegible written in the dark in the middle of the night. These entries can be recopied, or dated and kept loose in the rear of the journal, but they are a part of it. Inspiration may settle on you at the most awkward moments, not necessarily as you sit down to write with clean page and open mind.

It is a record kept for oneself: Fragmentary, allusive, disjointed, uneven in quality. Nor should it be polished and unified; then it would be a collection of essays. What matters is the one entry in ten which sparkles, ready to be set in the ring of an essay or story or poem or letter. Not only is it a record for oneself, but of oneself. Every memorable, any successful journal is honest: Nothing sham, phony, false. Yet beware of euphemism (the nice name for the not-so-nice thing) which so disquises facts that honesty becomes difficult. However, a journal need not be a confession, or a psychoanalyst's couch. Honesty lies in observing what lies about, not necessarily what lies within.

Finally, a journal is a place to fail. A place to try, to experiment. For the moment, judgment, criticism, evaluation are suspended; what matters is the attempt, not the success of the attempt. In a journal you practice the lines before going onstage.

What will I write in my journal? A journal may be all gems, or all logs, or all plans, or all test tubes, or all confesssion, or all collections of oddments--a marvelous hodgepodge of the old-fashioned general store. What follows are some ways of thinking of a journal, and some suggestions of what to do with it.

1. Think of your journal as a jewelry box for gems: for quotes (of others and/or yours), pithy ideas, epgrams, turns of phrase, insights, analogies, puns, nutshell wisdom. You will write little but much.
2. Think of your journal as a snapshot album and you a roving photographer clicking a shutter on life. Light and dark contrasts, color, texture, angles and circles, portraits, landscapes: what will you photograph? See life through a lens, telescopic, microscopic, or wide-angle, but a lens in focus.
3. Think of your journal as a laboratory for experiments, blank pages waiting to be tried. Dissect. Examine minutely: see with a microscope. Mix test tubes. Weigh. Trace patterns: fix laws. Ask questions and set about to find answers.
4. Think of your journal as a giant wardrobe into which you can step to try on marvelous clothes. Put on others' styles, look in the mirror, see and feel how they fit. Be Parisian, Ethiopian, or Hindu: experiment. Even use poetry, though by phrases, no rhymes.

5. Think of your journal as a drafting board. Blank pages will become blueprints, plans for a house to live in: Accuracy, careful detail, sharp lines, no smudges on the pages. If you are an idea-person, what will you build? Watch your idea-house grow, as you add on bedrooms for the birth of new thoughts.
6. Think of your journal as a tape recorder attached directly to your brain. Record your stream-of-consciousness, your associational thoughts. Don't fuss for words: write as fast as you think. Use dashes, dots, skip lines and spaces for "punctuation". Replay: can you find a coherence in your consciousness? Clarify your associational leaps.
7. Think of your journal as a letter to yourself. What would you have yourself know? - Or remember ten years from now? Which of your many selves will you choose to write to? Turn your journal into a dialogue with yourself: Argue, debate, reconcile.
8. Think of your journal as a travelogue. See afresh, as if you were born yesterday, or recently distilled from life on another planet. Record the quaint customs, lore, folkways, speech patterns, superstitions, magic and miraculous sights of your terrain. Be Livingstone, Margaret Mead, Gulliver. Or be a Magellan; chart the unknown; fill in the map of your world. But write it down. Become all tongue, all eyeball, all nose, the world's ear. Put yourself in others' minds, especially people you can't stand, people who seem foreign to you. Search for new metaphor, for the ineffable, the wordless, the inexpressible. Reach out into the void, reach down, reach up, to find ways of telling others what you believe.

APPENDIX I
JOURNALS: SAMPLE ITEMS AND APPROACHES

Part I - Family

1. Choose the three words that you believe best characterize (a) your father, (b) your mother, (c) each living brother or sistor. If you are not living with your family, choose three words to characterize each person in the household where you live.

2. What is your earliest recollection?

3. What is the most pleasant day you can remember when your family, or some members of your family, were together?

4. Which member of your household can you best imagine in a story? Why?

Part II - Acquaintances

1. Who was your best friend when you were six years old? Twelve? Today? How are they different?

2. Which of your acquaintances of about your own age has led the most exciting life? What made it exciting?

3. If you were to write an article on "The Most Unforgettable Person I Even Knew," whom would you write about and <u>why</u>? (Exclude members of your family.)

4. Name five qualities that you most admire in a person your age, and five you most dislike.

5. For years people have argued about whether heredity or environment is more influential in a person's life. Write a sentence or so about an acquaintance who seems to have been affected more by one than the other.

6. Name a situation that might test whether a person is a true friend. What is a true friend?

Part III - School

1. Stories are based on conflicts. List five kinds of conflicts found in school life. These may be conflicts between persons, between a person and fact of life, or within a person.

2. What is the most dramatic moment you recall in any extracurricular activity?

Part IV - Travel

1. In how many of the states have you been? In which foreign countries, if any?

2. What place that you have seen would provide the best background for a murder mystery? - A spy story? - A love story? - A sports story?

3. From your observation of people in various places, do you conclude that differences between people of various localities are slight or considerable?

Part V - Work

1. Knowledge of various kinds of work is useful to a writer. Tell why.

2. What kinds of work do you know enough about to use as background, even though you lack detailed information?

Part VI - Reading

1. "Reading enriches, but is no substitute for experience." Think of an example to illustrate that statement.

Part VII - Emotional Experiences

1. Do you prefer to spend more time alone, or with a group of congenial people your age?

2. What makes you most happy?

3. What makes you most sad?

4. What makes you most angry?

5. What makes you most afraid?

6. How do you <u>feel</u> about your life?

APPENDIX J
HOW TO IMPROVE YOUR VOCABULARY

1. Broaden your experiences. Be alert for new ideas and always learn to describe them in clear terminology. Read and discuss. Listen and write!

2. Develop a regular and systematic method of studying words.

3. Keep a vocabulary notebook, or 3 x 5 cards, in which you write the words you want to master. Include the pronunciation and meanings of the word.

4. Learn first the contextual meaning of the word. Gradually expand your knowledge to include other common and special meanings.

5. Study the word in its context at each new encounter.

6. Associate the word with a mental picture, or experience.

7. Break the word into its basic elements--the root, prefix, and suffix. In the case of a compound word, break it into its simpler words.

8. Associate the word with its synonyms (words with similar meanings) or antonyms (words with opposite meanings); discriminate among them. Use the synonym -antonym lists provided in your dictionary.

9. Study carefully those words that are pronounced alike, but that have different spellings. Example: f-a-r-e-----f-a-i-r.

10. Use the new words in writing and in speech.

11. Develop an interest in the origin of words. Memorize the etymology (root meaning) of a word whenever it contributes to word mastery.

12. Introduce yourself to the new words in the language (for example: telethon, aerosal, feminism, bugging, sexism). Be sensitive to changes in the connotations of words. (For example: Black, chauvinist.)

13. Learn the nuances (fine shades) of meanings of words. Instead of the word little you may at times wish to use small, minute, microscopic, puny, tiny, petty, dwarfed, stunted, diminutive, Liliputian, short or miniature.

14. Finally, study the technical vocabulary of your subject matter.

APPENDIX K
PRINCIPLES OF VOCABULARY BUILDING

I. Steps to word acquisition
   A. Recognition
   B. Comprehension
   C. Repetition
   D. Application
   E. Retention

II. Basic steps to building vocabulary
   A. See it
   B. Say it
   C. Write it
   D. Use it

III. Vocabulary Mastery
   A. Dictionary usage (S.C.C.D. Method: sound, context, core, dictionary)
   B. Vocabulary flash cards
   C. Develping a notebook for your own (reading) experience

IV. Criteria for selecting which vocabulary items to study
   A. Key concepts in a field
   B. Relative value (frequency of occurance in your reading usefullness for your writing, speaking)
   C. Precision, discriminating power
   D. Freshness, novelty
   E. Imaginative power; evocative associations

APPENDIX L
VOCABULARY: PREFIXES AND SUFFIXES

Prefix--letters that come before a word or root to change the meaning.
Suffix--letters that come at the end of a word or root to change the meaning.

Common Prefixes -
DE- (from)
EX- (from)
IM- (in)
RE- (back)
TRANS- (across)
A- (no, not)
AB- (away, from)
FORE- (before)
EXTRA- (beyond)
SYN- (together, with)
CIRCUM- (around)
CONTRA- (against)
DIA- (across)
ANTI- (against)
ANTE- (before)
AD- (to)
BE- (completely)
HYPER- (above)
HYPO- (below, under)
IN- (into)
IN- (not)
INTER- (between)
INTRA- (within)
MIS- (wrong)
PARA- (beside)
ULTRA- (beyond)
UN- (not)
SUPER- (above, beyond)
UNDER- (below)
SUB- (under)
SE- (apart)
PRO- (forward)
PRE- (before)
POST- (after)
POLY- (many)
PERI- (around)
OB- (against)
WITH- (back, away, against)
UP- (up, upward)
CON- (together, with)
BENEO (good, well)
MAL- (ill will, bad)
DIS- (apart, denoting difference)
BI- (twice)
SEMI- (half)
AUTO- (self)
MONO- (one, alone)
RETRO- (back)

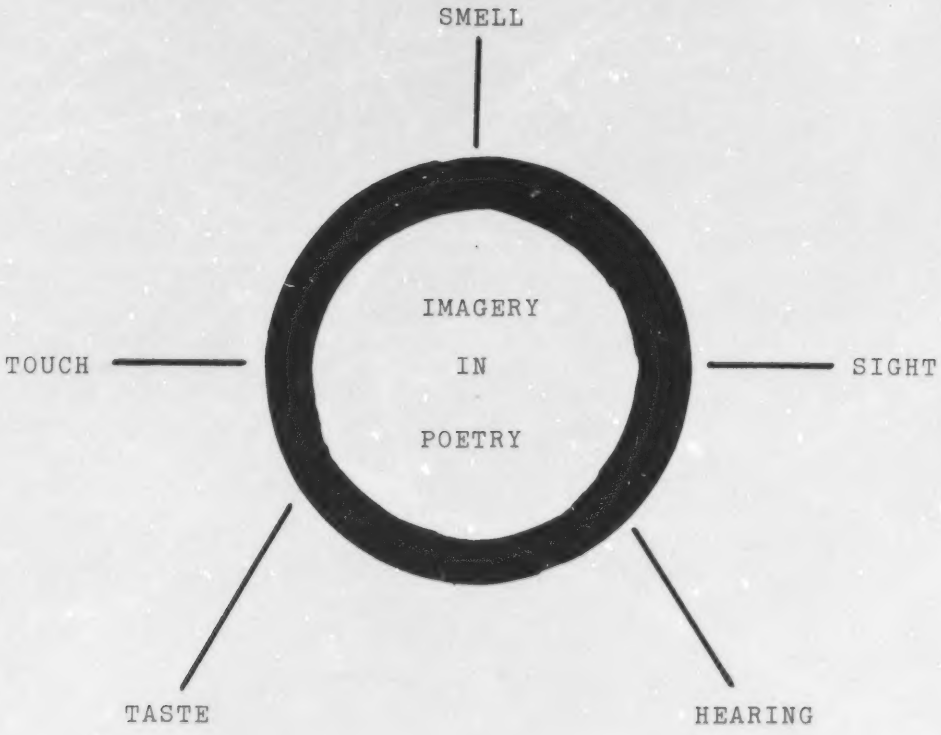
Common Suffixes -
-ABLE (able to be)
-ER, OR (one who)
-WISE (way, manner)
-DOM (dignity, state of being, office, realm, those having the character of)
-SOME (having a great degree of the thing of quality)
-LING (one pertaining to or concerned with)
-HOOD (state, rand, character)
-ING (denoting action, state)
-NESS (denoting state, quality)
-SHIP (shape, manner, form, etc.)
-UN
-IE
-KIN (diminutive, small, dear)
-LET
-LING
-ETTE
-STER (possible female who does...; also term of depreciation or anyone who...)
-ARD (characterizing one who...)
-WRIGHT (workmar)
-THER (used in terms of relationship)
-LE, EL (an instrument)
-ED (past tense, or to form a describing word from a noun)
-EN (made of)
-FUL (full)
-ISH (like)
-LESS (without)
-LY (like)
-WARD (becoming)
-AGE (act, condition)
-ANCE, ENCE (state of quality of being)
-ICE (that which is)
-ION (act of)
-URE, EUR (that which is)
-ANT, ENT (one who)

APPENDIX M
PUNS

Answers to all of these are edible. Can you name them?

		ANSWERS
1.	To reap the profits	gravy
2.	An overdramatic actor	ham
3.	Tough-talk meaning "a girl"	honey, chick
4.	Gangland talk, meaning money	dough, bread
5.	Gangland talk, meaning diamonds	ice
6.	To be almost cold	chile
7.	A play that is a flop	turkey
8.	A short guy	shrimp
9.	Poor joke, not funny	corn
10.	An "odor" of being wrong	smelt
11.	Two alike	pear
12.	What father brings home	bread
13.	To groom a horse	curry
14.	A traffic snarl	jam
15.	Part of a bouquet	flower
16.	While a tall candle burns, it is...	shortening
17.	Two girls' names, equal a seasoning	rosemary
18.	Sounds like the term for a bar of gold	bullion
19.	Part of a western movie's landscape	sage
20.	Uncle Sam's piggy bank	mint
21.	A group of women	hens
22.	Full of pep and energy	ginger
23.	An English game similar to tennis	squash
24.	To keep your mouth shut	clam
25.	When you trim a tree	prune
26.	What girls pose for	cheesecake
27.	Tell the dogs to go	mush
28.	A drink from the alphabet	tea

APPENDIX N
USE YOUR SENSES



APPENDIX O
INTRODUCTION TO POETRY

Poetry is rhythmic, melodic utterance which, through human history, has expressed the deepest feelings of man. In a sense, it is the most natural human utterance: emotion put into speech tends to be rhythmical; the voices of children at play, the language of love, and expressions of anger or grief may fall into natural patterns of cadences that are poetry in feeling and form. At the same time, poetry is the most concentrated and contrived of the literary genres. Matthew Arnold wrote: "Poetry is nothing less than the most perfect speech of man, that in which he comes nearest to being able to utter the truth."

THE LANGUAGE OF POETRY

The language of poetry appeals to all the senses by means of words that produce sensations; it appeals to the ear by sound and rhythm that produce further sensations. Through language and structure and idea, poetry finally appeals to the whole mind, conscious and sub-conscious. The chief characteristics of poetic language are imagery and figures of speech, a tight unity of sound and meaning, concentrated suggestion and multiple meaning, and the mood and tone produced by all of these.

IMAGERY AND FIGURATIVE LANGUAGE

Richness of imagery is the principal difference between poetry and prose. An image is any sense impression created by a word or, usually, by a group of words. Images are often visual; they create pictures in the mind, as do Keats' "yello-girted bees", "the rainbow of the salt-sand wave," and "night's starred face." Other images appeal to any of the five senses, and also to physical sensation of movements, equilibrium, and muscular tension, (kinesthesia). For example, Keats' "The hare limped trembling through the frozen grass" creates a visual image and at the same time sensations of cold and physical motion by the use of words "limped", "trembling" and "frozen".

Because imagery is so essential a part of poetry, a good leader must have or must develop, a capacity to feel and to imaginatively realize images. Developing this capacity is not the hopeless task that some people think it is, though, and a person who says that he cannot enjoy poetry because he "has no imagination" is uttering a half-truth: If by "imagination" is meant the ability to perceive or realize the physical properties of objects that are not present, then every person has imagination. Everyone, for example, can, with some effort, call up the face or voice or characterisitc gestures of an absent friend or relative, or the tune of a familiar song, or the shape and color of a well-known house or a room in the house, or the aroma of bacon and eggs, or the smell and the feel underfoot of an old tarred road on a hot day, or the sensations of diving from a springboard into cool water. Furthermore, the ability to respond in a similar way to the printed page can be taught and developed. Sensitivity and responsiveness can be cultivated.

Imagery is often the product of figurative language, that is language which makes non-literal comparisons between things not commonly associated. Figures of speech are common in everyday language: when we talk of a catty girl or say that someone lands on his feet like a cat, we are speaking figuratively, though not originally. Imaginative, sometimes startling, comparisons give the language of poetry much of its concentration and vividness.

READING A POEM

The following are merely suggestions to help you understand and enjoy poetry.

Read the poem at least 3 times.

1. First fairly to get a general view of the poem and of the problems of interpretation involved in it.
2. The second and third readings should be slow, close and analytical. Try to grasp the plain sense of the poem.
3. Look up unfamiliar words; look closely at sentence construction.
4. Look up names of persons and places, foreign words, references to mythology.
5. Try to identify figures of speech and the suggestions of words.
6. Try to paraphrase the poem as a whole, or perhaps just the more difficult lines. (In paraphrasing, we put into our own words what we understand the poem to say in its conceptual aspect or impact.)

APPENDIX P
ON READING POETRY

A poem consists of words on a page. In it, the poet tells us something in a special form. He expects us to pay attention to what he says and how he says it. Really these two elements of the poem, content and form, are just different ways of looking at the same thing. For every change in a word or the word-position will bring about a change in meaning. Therefore, it would be wrong to think that a poem is an idea put into words. The idea and words cannot be separated. The words are not a kind of dress in which the poet clothes his idea. They are not used as ornaments to present the idea in a beautiful and attractive way. It may well be that the poet has no idea, or only a vague one, until he begins to write. Or if he has a distinct idea to start with, the words he uses will affect it. They will become the idea itself, for words are the means of thought. We cannot think but in words--words and thought are one and the same. When, in the passage in Macbeth, Shakespeare writes of human life as a candle, a theatre and a tale, he is not inventing images to make clear his idea of life. The images are the idea itself: they tell us what life means to Macbeth in his special circumstances.

By writing a poem its maker sets down and preserves an experience. He does not merely give us information such as is provided by a piece of prose concerned with facts. When we read a journalist's description of Moscow or a report of the launching of a space rocket, it is mainly the facts we are interested in. We react to the story in our thought. A poem appeals not only to our thought but also to our emotion. It makes us share an experience with our whole personality. For this reason the dictionary meanings of words are far less important in poetry than in prose. In poetry, a word has various meanings packed into one. It has shades and overtones of meanings to which we react rationally and emotionally, consciously and unconsciously. Yet the different meanings do not exclude each other: they are not distinct but form a compound impression. In a poem words are used as effectively as possible. One of the many definitions that have been given of poetry is simply the best words in the best order.

A poem, then, achieves its effect by the handling of words. Its total meaning is greater than the sum of the meanings of its parts. But in order to arrive at the total meaning, we must pay close attention to the parts of which it is composed. We have to consider the actual words as well as the rhythm, rime, metre and other ways of handling words that go to the making of a poem.

Poetry will not only increase our knowledge. Though it is a means of knowledge, it is more than a source of information. If we wish to extend our knowledge and our stock of information we had better study books of philosophy or science, or read newspapers. Poetry broadens and deepens our experience of life. It helps us to see truth and recognize value. It contributes to our understanding of the world and people that live in it. It reflects life.

Having read a poem closely, we gather up its total meaning. Reading poetry is a creative activity. Every time a poem is read, it is composed anew. In a way the reader makes the poem for himself. Together, he and the poet live life more fully, in feeling and in understanding.

APPENDIX Q
ADVICE FOR WRITERS

When you write, keep the following guidelines in mind:

1. Write of an experience of your own, or one that you know well. Keep it fresh in your mind and describe it honestly.

2. Feel free to be inventive with words. This may not be carried to the extent of inventing new words, which might be out of place in a traditional kind of poem. But an ear to the sound and an eye to the significance of your words will give the poem freshness.

3. Make your language imitate the effects and experiences you are describing. If there is a sea, make your words wash like the ocean; if there is a race, have your language gallop.

4. Use fresh images, not clichés. Describe your experience as far as possible with images that appeal to one or more of the senses, objects you can see, hear, touch, taste, smell. Be alive to the connotations of words.

5. Remember the options you have open for different ways of making comparisons. The fourth type is usually the subtlest, but it is also the hardest to get right.

6. Aim at a single mood throughout your poem, intensified toward the end.

7. Think of the dramatic situation in your poem: who is talking, where, to whom, under what circumstances?

8. Create a situation containing tension at the beginning of your poem and resolve it in the last two or three lines.

9. Set in your first line a situation that the reader can grasp and that will interest him. In the last line you should resolve that situation, having satisfied his interest.

There are several "don'ts" in creating poems:

1. Don't use unnatural-sounding language, inversions, old fashioned words.

2. Don't be afraid to vary the meter, but be sure that you have established it before you vary it.

3. Don't let the reader predict what will happen next. Surprise him. But let him say after the surprise, as at the end of a detective story, "Yes, of course, that's how it was bound to work out!"

4. Don't expect to write a great line the first time. Work on it until it comes right. Don't be afraid to alter or scrap working or ideas that don't fit.

5. Don't give up! The easier the poem was to write, the harder it will be to read.

APPENDIX R
IDEAS FOR IMAGINATIVE DESCRIPTIONS*

1. The look of a person who is totally happy.
2. The taste of bananas.
3. The feeling in the pit of your stomach when you are about to be punished.
4. Describe what would most amaze George Washington, Abraham Lincoln, or Benjamin Franklin if they could visit the United States for a day in the present year.
5. The exact color of a lake.
6. How you feel when your pants are too tight.
7. Autumn leaves compared to spring leaves.
8. ...a skillet...
9. The smell of perfume.
10. How Miss Muffet felt when she saw the spider.
11. What the spider felt as he approached Miss Muffet.

* From The Good Apple Creative Writing Book, by Gary Grimm & Don Mitchell (Good Apple Publications, Box 299, Carthage, Illinois 62321).

APPENDIX S
ELEMENTS OF THE SHORT STORY

I. Character
   A. How do you learn about main characters?
   B. What actions are specifically revealing?
   C. What does dialogue reveal?
   D. How do other characters help to reveal main characters?
   E. What are stereotyped (or "flat") characters?
   F. What are realistic (or "round") characters?

II. Plot
   A. Discuss: "The basis of plot is a struggle or conflict with opposing forces so evenly balanced that the reader is in doubt about the outcome."
   B. Discuss the 3 kinds of conflict: person vs. self, other persons, nature.
   C. Terms: What is "turning point"? What is "resolution"?

III. Setting
   A. How does the author reveal setting?
   B. What contribution does setting make?
   C. Could the same story be told in different settings?
   D. How does setting establish "mood" or "atmosphere"?

IV. Dialogue
   A. How does dialogue reveal character?
   B. What does "realistic" mean applied to dialogue?

V. Point of view
   A. What are some viewpoints from which a story can be told?
   B. How does point of view affect the story? - Its characterization? - Its plot? - Its resolution?
   C. What are advantages and disadvantages of various viewpoints?

VI. Style
   A. What contributes to style?
   B. What words or phrases help to establish tone?
   C. How do you know what kind of story you are reading? (humor, fantasy, melo drama, etc.)

APPENDIX T
CHARACTERISTICS OF PLOT

1. Protagonist must be interesting.
2. Readers are interested in movement.
3. Protagonist's goal or struggle must be significant for some reason.
4. Conflict parallels conflicts that exist in our own lives.
5. Plot provides framework to organize the story - to present character and theme.
6. Obstacles should be formidible, so that outcome is in question.
7. Victory is usually achieved by the protagonist's effort.

APPENDIX U
A GUIDE TO THE ANALYSIS OF A SHORT STORY

I. Write a theme or "felt idea" statement about your story. There are apt to be many sub-themes, but the work should have some major idea or take some meaningful direction.

II. After reading your story thoroughly, construct your analysis around the theme statement and demonstrate the manner in which the parts you analyze relate to the theme.

A. Discuss the plot.
1. Setting - in place and time
2. Characters - personal qualities, interactions, any changes which occur within any character
3. Incidents or action line - major conflicts
4. Climax - the point at which the story peaks and from which all further action evolves
5. Resolution or denouement - the actions which resolve the conlficts

B. Discuss the style of the writer. Is the tale written from a symbolic structure? For example, Hawthorne's stories are heavily symbolic in style.

C. Does the writer allude to other literature? - The Bible? Are the names of the characters significant?

D. How does the language of the story set the tone or mood? Does the language fit the characters, the time, and place naturally?

E. How are the sentences structured? - Long and rambling, short and simple, varied? How does this structure contribute to the meaning of the tale?

F. Does the writer use figurative language effectively? - Metaphor, simile, personification? Does this language intensify the images you have of places and characters of the story? Does the figurative language relate to the ideas of the theme? How?

G. How does the narrator's point of view effect your reaction to the plot, the characters, the theme? Is the narrator involved? - Detached? How does it arouse your sympathies for certain characters?

H. What is the major conflict of the story? Is it an internal, personal conflict? Is the protagonist in conflict with nature? - Society? How does the conflict relate to your theme statement?

I. Psychology: In what way does this story give the reader any special understanding of human psychology - of how people think and act? Are factors like ambitions, greed, hate, love, or the will to serve others seen as influencing people?

J. Morality: How does this story deal with the questions of right and wrong? Do you agree with the stands taken in this book?

K. Philosophy: What new ideas or clarifications of old ideas come from your reading of this story? (i.e. did you learn anything from reading this book?)

APPENDIX V
"WHAT IF" STORIES*

One way to develop a story is simply to ask yourself, "What would happen if_____?" Let your imagination run freely with the possibilities of the situation you select; don't be afraid of seeming "silly" or "weird", this story is between you and your teacher!

WHAT IF
you became two inches tall right now? What would you do? Where would you go? How would you get big again? Would you?

WHAT IF
you sprouted wings and could fly? Where would you go? What would you see? What problems would you encounter?

WHAT IF
you were transported into the past and found yourself with Christopher Columbus on the Santa Maria? What would you tell him? How could you make him believe you?

WHAT IF
you were the only person left on earth? What would you do? Where would you go? How would you live? How would you feel?

WHAT IF
the characters in a story you're read came alive? What would they do? Would they help or hurt you? How?

* Adapted from The Writing Corner, by Arnold Cheyney (Goodyear Publishing Co., Santa Monica, Calif.).

APPENDIX W
BRIEF PLOTS TO STIMULATE IMAGINATIONS*

1. the heat of the desert sun, a broken down car, a gold rush
2. peanut butter, an entire day to do what you want, and Bill Cosby
3. elephants, petunias, and the back yard fence
4. heat, fear and irrelevance
5. ...and the hinge creaked behind me
6. Tarzan, a deserted island, and a shark
7. ...closer and closer...
8. ...thunder, lightning, and rain blinded me
9. an Arab Chieftain, a gold ring, and a speeding locomotive
10. 1,000's of ants, one Uncle, and an orchestra playing the William Tell Overture
11. blinding snowstorm, grandma and grandpa, a supersonic jet

* From The Good Apple Creative Writing Book, by Gary Grimm and Don Mitchell (Good Apple Publications, Box 299, Carthage, Illinois 62321).

APPENDIX X
A SAMPLE "SURPRISE ENDING" STORY
WRITTEN BY A HIGH SCHOOL STUDENT

I don't remember how I got into this place or what I did to deserve it. It must have been something very terrible. I wasn't even informed.

This place is so dark and small. I can't even see my hand before my face. My legs and arms are so tense from being crammed together.

I wish they would give me something to do, it's so boring in here. But then I guess I couldn't see it if they did.

I can't take this anymore, no light, no room. I've got to break out. Now, now's the time. Stretch. Push. Come on use every muscle. I can see some light. It's getting closer. Push, push. Almost through.

A sharp pain goes through my body as the man in green slaps my bare bottom.

APPENDIX Y
20 WRITER'S DIGEST RULES FOR EFFECTIVE CREATIVE WRITING

1. Prefer the plain word to the fancy.
2. Prefer the familiar word to the unfamiliar.
3. Prefer the Saxon word to the Romance.
4. Prefer nouns and verbs to adjectives and adverbs.
5. Prefer picture nouns and action verbs.
6. Never use a long word when a short one will do as well.
7. Master the simple declarative sentence.
8. Prefer the simple sentence to the complicated.
9. Vary your sentence length.
10. Put the words you want to emphasize at the beginning or end of your sentence.
11. Use the active voice.
12. Put statements in a positive form.
13. Use short paragraphs.
14. Cut needless words, sentences, and paragraphs.
15. Use plain, conversational language. Write like you talk.
16. Avoid imitation. Write in your natural style.
17. Write clearly.
18. Avoid gobbledygook and jargon.
19. Write to be understood, not to impress.
20. Revise and rewrite. Improvement is always possible.

APPENDIX Z
TECHNIQUES FOR WRITING: GENERAL

1. Purpose

   Picture your audience. Consider which of the following you are attempting to do.

   A. to describe a scene to make your reader see it photographically or to establish tone or mood?

   B. to tell a happening as it occurs, or strive to build suspense or special effect?

   C. to explain a process or a method of doing something?

   D. to report facts objectively or to use facts to support an opinion you want to present?

   E. to present information on both sides of an issue enabling the reader to make up his own mind, or to persuade him to your viewpoint after he has seen both sides?

2. First Draft

   Write your first draft every third line (or every other line). Triple space if you type. Write quickly as you think. You can polish or re-word a phrase later.

3. First revision

   Put your first draft aside for at least 24 hours (or longer). Re-read it and then make corrections.

4. Submitting for criticism

   After you have satisfied the attached check list, hand in your paper. When it is returned, read the comments and make the suggested corrections.

5. Final draft

   Use the check list again. Revise according to the suggestions and re-word sentences that might still not be clear.

Now your work is finished!

CHECK LIST FOR WRITTEN WORK

A. Mechanics

_____1. legibility

_____2. neatness

_____3. spelling

_____4. punctuation

_____5. sentence construction

_____6. adherence to directions given

B. Consistency of point of view, or order of development

_____1. Does the reader know who is writing or telling the story?

_____2. Is the story in logical order of time, place, importance and do you maintain that order?

C. Density of development

_____1. Are there enough details, examples, reasons to make the scene clear to the reader?

_____2. Have you chosen the best word or phrases to express the idea?

D. Logic

_____1. Have you found the most effective organization to present your ideas if you are trying to persuade a writer to your view point?

_____2. Do your arguments build logically toward a conclusion?

E. Effect

_____1. Does the idea you want to present come across to your reader easily?

_____2. Do you need to add or subtract any details or illustrations?

APPENDIX AA

EXPOSITION

The Article
The Essay

THE SIX ELEMENTS:
A PERSONAL CHECKLIST

I. Content

A. Is the paper interesting?
B. Are the ideas relatively fresh and original? (Do they express my personal viewpoint?)
C. Do the ideas reveal some maturity of judgement?
D. Do the observations suggest critical perception and insight?
E. Have I analyzed the subject intelligently, accurately, and thoroughly?
F. Have my conclusions been developed from a logical, comprehensive examination of the subject?
G. Have I gone beyond platitudes, trite comments, and obvious statements?
H. Have I generally revealed my good sense?

II. Organization

A. Have I written about the assigned subject?
B. Do I have a clear plan?
C. Have I developed the plan logically?
D. Have I adequately limited the subject? (see thesis)
E. Have I unified the paper around a guiding idea (thesis)?
F. Have I properly emphasized the ideas in the paper?
G. Have I written the paper from a consistent viewpoint?
H. Are my introduction and conclusion suited to my purpose?
I. Have I linked my paragraphs together with transitional devices?
J. Have I organized my paragraphs?
   1. Do they contain topic sentences?
   2. Is all the material in each paragraph relevant to the topic sentence?
   3. Are the sentences arranged in logical order?
   4. Is coherence achieved with transitional devices?

III. Support of Generalizations

A. Are examples, illustration, facts, or other forms of evidence used?
B. Are they relevant?
C. Are they sufficient?
D. Are they well chosen for the purpose of the paper?
E. Would an intelligent reader accept the evidence used?
F. Will the details appeal to my audience?
G. Are abstract words carefully defined or illustrated?
H. Is the support of the generalizations as reasonably complete as the time for the assignment will allow?
I. Have I answered most of the questions likely to be asked by a reader with different experience or a different point of view?

IV. Diction

A. Is the vocabulary level that of a thinking high school student?
B. Is it appropriate for the purpose, subject, and audience?
C. Are the words used accurately?
D. Have I avoided ineffective cliches?
E. Is the language interesting and vivid?
F. Is most of the language concrete?
G. Have I avoided unnecessary repetition of words or sounds?

V. Style

A. Have unnecessary words been eliminated?
B. Are the sentences effective?
   1. Are the sentences varied in length and type?
   2. Are short, simple sentences used sparingly?
   3. Is the passive voice used only where it is appropriate?
   4. Is subordination used when it would signal relationships?
   5. Is parallelism used where possible? Is faulty parallelism avoided?
C. Do I do my best to convey my sincerity, reasonableness, and freedom from prejudice?
D. Is the tone appropriate to the audience, subject, and purpose?
E. Is the writing natural? Does it appear to flow effortlessly?

VI. Mechanics

A. Is the paper completely free of gross spelling errors and generally free of others?
B. Does the punctuation give the appropriate syntactic signals?
C. Have I capitalized properly?
D. Have I handled titles, syllabification, numbers and abbreviations acceptably?
E. Is the paper free of major sentence faults?
   1. Is it free of unintentional fragments? (underline intentional fragments)
   2. Is it free of run-on sentences?
   3. Is it free of inappropriate comma splices?
F. Have I followed acceptable usage standards in matter of agreement?
   1. Is the paper free of subject-verb agreement errors?
   2. Is the paper free of pronoun-antecedent agreement errors?
G. Is the paper free of errors of case?
H. Is the paper free of confusing dangling modifiers?

APPENDIX BB

THESE AUTHORS WILL ANSWER

Your gifted amateur writers may wish to write to these gifted professional writers.

Dahl, Roald
Gypsy House
Great Missenden
Buckinghamshire, England

Hanson, Joan
15416 Afton Hills
Afton, Minnesota 55001

Hopkins, Lee Bennett
Kemeys Cove
P.O. Box 128
Scarborough, New York 10510

Keats, Ezra Jack
444 East 82nd Street
New York, N.Y. 10028

Kellogg, Steven
Bennett's Bridge Road
Sandy Hook, Conn. 06482

Kraus, Robert
212 Main Street
Ridgefield, Conn. 06877

Lester, Julius
c/o Rev. W. E. Lester
1400 Villa Place
Nashville, Tenn. 37200

Martin, Bill Jr.
383 Madison Avenue
Holt, Reinhart, Winston
New York, N.Y. 10017

Peck, Robert Newton
14 Dogwood Lane
Darien, Conn. 06820

Rabe, Bemiece
860 Willow Lane
Sleepy Hollow, Ill. 60118

Sach, Marilyn
733 31st Avenue
San Francisco, Ca. 94102

Sendak, Maurice
200 Chestnut Hill Road
Ridgefield, Conn. 06877

Viorst, Judith
3432 Ashley Terrace
N.W. Washington, D.C. 20028

Wojciechowska, Maia
1776 Fort Union Drive
Sante Fe, New Mexico 87501

APPENDIX CC
A SAMPLE LIST OF
WRITING PRIZE OFFERS AND AWARDS

New Offers

The Literature Program of the National Endowment for the Arts offers non-matching fellowships of $6,000 to published writers of exceptional talent. To be eligible, a writer must have published short stories, a novel, poems, essays, or a play. The competition closes September 1, 1975. For complete guidelines and application form, write to Literature Program, National Endowment for the Arts, Washington, D.C. 20506.

Prizes of $500, $300, $200, and six honorable mentions of $50 each are offered for short stories by teen-agers in Seventeen Magazine's annual short story contest. The three top stories will be published in Seventeen. The contest is open to anyone over thirteen but under twenty years of age. Short stories should be under 5,000 words. The closing date is July 1, 1975. Entries must be accompanied by a notarized statement of the writer's age and originality of story. For complete rules, see the March issue of Seventeen, or address Short Story Contest, Seventeen, 320 Park Avenue, New York, New York 10022.

Prize Offers Still Open

Each of the contests listed below has been described in detail in the Prize Offers and Awards column in previous issues of The Writer. For more information, write to the addresses given below, enclosing a stamped, self-addressed envelope.

Rosenberg Poetry Award - $50 prize for poem on "human spirit." Closes March 31, 1975. Address DRAPA, c/o Valerie Jayne, Box 592, Brookline Village, MA 02147.

International Poetry Forum's United States Award - $2,000 plus publication for a first book of poetry by a U.S. citizen. Closes April 1, 1975. Address United States Award, University of Pittsburgh Press, Pittsburgh, PA 15260.

Worcester Children's Theatre Playwriting Competition - $200 plus production for a ninety-minute play for children. Closes April 1, 1975. Address Mrs. Linda B. Robbins, 1782 Wachusett St., Jefferson, MA 01522.

C. Brooks Fry Award - Three-act plays submitted To Theatre Americana for the 1974-75 season are eligible for the $300 Fry Award. Closes April 1, 1975. Address Theatre Americana, Box 245, Altadena, CA 91001. Attn. Play-reading Committee.

N.E.T.C. Playwriting Award - Prizes of $150, $100, and $50 for unpublished, unproduced one-act plays by New England playwrights. Closes April 15, 1975. Address William Douglas, Nathaniel Hawthorne College, Theatre Dept., Antrim, NH 03440.

Yale Series of Younger Poets - Publication of a book of poems. Open only to writers under forty who have not had poetry books published. Closes May 1, 1975. Address Editor Yale University Press, Box 92A, Yale Station, New Haven, CT 06520.

Dramatics Open Playwriting Competition - $200 first prize, second prize of $100 (an increase in the amount of this prize, which was originally announced as $50), and third prize of $50, plus publication in Dramatics Magazine. Closes May 1, 1975. Address Dramatics Open Playwright's Competition, College Hill Station, Box E, Cincinnati, OH 45224.

Brooklyn Poetry Circle Award - $50 prize for original, unpublished poem by student 16 to 21. Closes April 30, 1975. Address Miss Gabrielle Lederer, Secretary, Brooklyn Poetry Circle, 61 Pierrepont St., Brooklyn, NY 11201.

Wilmette Children's Theatre Playwriting Contest - Prizes of $300 and $200 for children's plays. Closes May 1, 1975. Address Wilmette Children's Theatre Playwriting Contest, 7th & Laurel, Wilmette, IL 60091.

Youth Magazine Creative Arts Awards - $25 plus publication for writing by students 13 to 19. Closes May 1, 1975. Address 1975 Creative Arts Awards, Youth Magazine, Rm. 1203, 1505 Race St., Philadelphia, PA 19102.

Unico National Literary Awards - Prizes totaling $10,000 for original, unpublished articles or short stories by authors of Italian-American descent. Closes May 15, 1975. Address UNICO National Literary Awards Contest, 72 Burroughs Pl., Bloomfield, NJ 07003.

Maine Bicentennial Commission Contest - $5,000 advance against royalties for original book-length fiction and nonfiction manuscrips about Main - past, present, and future. Closes May 1, 1975. For entry form, write Maine State Bicentennial Commission, State House, Augusta, ME 04330.

Society of Children's Book Writers Poetry Competition - First prize of $50 and second prize of $25 for original, unpublished poetry for children. Closes July 1, 1975. Address Society of Children's Book Writers Contest, P.O. Box 827, Laguna Beach, CA 92652.

Follett Award - $3,000 exclusive of royalties, for fiction or nonfiction book manuscript for young people. Closes June 1, 1975. Address Charles W. Follett Award, Follett Publishing Co., 1010 West Washington Blvd., Chicago, Il 60607.

Grenville Clark Prize - $15,000 is offered for a scholarly work or activity which furthers Grenville Clark's own work in civil rights, academic freedom, or world peace. Closes July 1, 1975. Address Dr. Reverdy T. Gliddon, Executive Secretary, Grenville Clark Fund, School of Administration, University of Missouri-Kansas City, 4100 Rockhill Rd., Kansas City, MO 64110.

From The Writer Magazine

APPENDIX DD
REWRITING ACTIVITIES*

These activities will require not only a little research by the students, but also will require them to use their imaginations. The threat of being wrong is absent because there is no "one correct answer" to any of the activities. Instead the possible answers are almost limitless. Encourage your students not only to use their creative thinking abilities, but also their values and accumulated knowledge.

1. Rewrite the "Gettysburg Address".

2. Choose any nursery rhyme and rewrite it at least two different ways.

3. Rewrite "Twas the Night Before Christmas"...it should be titled "Twas the Day After Christmas".

4. Update some part of your school's policy...maybe the sections dealing with dress code, truancy, or gum chewing.

5. Change the ending of your favorite fairy tale so that it is sad rather than happy.

6. Find a short article in the newspaper. Circle all the adjectives. Think of synonyms for the circled adjectives and rewrite the article.

7. Change some of the lyrics to a favorite song...maybe you will make it even better.

8. Rewrite the directions for this Learning Center if you think they could be improved.

9. Choose one of your previous efforts from this Learning Center. Rewrite it changing anything you desire. You may turn it in again if you think you could get a better grade because of your additional effort.

10. Redesign your report card. Make it better--report to your parents what you feel is important for them to know about your efforts in school.

* From The Good Apple Creative Writing Book, by Gary Grimm & Don Mitchell (Good Apple Publications, Box 299, Carthage, Illinois 62321).

APPENDIX EE
CREATING A PROPER CLASSROOM CLIMATE FOR CREATIVE WRITING *

What Does Your Classroom Climate Say?

If you were to assume the role of one of your students, to sit quietly at a desk in the middle of your classroom, what would you discover about your classroom climate? What would you see when you look at the room you and your students occupy for nine months? Would you see color? Is it cluttered? Is it neat? Does everything have its place? Do you see an environment conducive to the development of creativity? How does the climate of your room make you feel - insignificant - small - large - afraid - confused - self-conscious? What do you hear? What kinds of questions do you hear being asked verbally and what kinds do you see on daily assignments and written tests? Is your room warm, cold, light or dark? If asked, could you tell someone what your classroom climate says? Does the climate of your classroom and your school support the development of the creative abilities of your students?

What Is A Good Climate?

The classroom climate that develops creative thinkers and writers will be one that supports the development of skills in discovering analogies, similies, metaphors and the juxtaposition or forced association of facts and ideas that might not at first appear to be interrelated. One that provides open-ended questions asking students to be fluent, flexible, original and to elaborate on both their own and the ideas of others. This climate will be alive with ideas, color, materials, and will provide the all important positive support.

A Good Climate Supports Students

A good climate says that it's all right to be yourself, to be spontaneous. One in which novel ideas and unconventional thoughts and actions are widely tolerated and not overly criticized. A climate that gives precedence to expressions of thoughts, feelings and emotions over mechanics and form. A climate that stresses caring and sharing as much as spelling and neatness. A climate that says it's okay to take a chance; a climate that cries out, "Dare to be different". A climate that will not only encourage a student's divergence, but will attempt to help him understand and communicate that difference.

A Good Climate Will Show Students How To Evaluate

A good climate that fosters creative thinking will be one where students and teacher work together to accomplish mutual goals. A climate where both teacher and students can learn to suspend judgment temporarily to avoid undue interruption in their thinking. After ideas have accumulated, they can formulate criteria for judging and making decisions. A climate where true evaluation comes from within and grades, if required, are the expected verification of proof required by parents and grandparents.

A Good Climate Allows Courage To Develop

A student with creative potential must have the courage to be different in thought and action; the courage to stand out and if necessary to be in conflict with teachers and peers. A few students with creative abilities come to school possessing this courage--most do not, and it's our job as teachers to not only ask the divergent and evaluative questions, to provide the stimulating materials and physical surrounding, but also to provide a climate that is psychologically safe. Yes, it's your job, teacher, to create the climate. Your verbal and non-verbal behavior must present a model that will allow each potentially creative student under your guidance the opportunity to find the courage to be different and allow the spirit of creativity the opportunity to flourish. Yes, it's your job, teacher, to create the climate.

* From: The Good Apple Creative Writing Book, by Gary Grimm & Don Mitchell (Published by Good Apple, Inc., Box 299, Carthage, Illinois 62321).